

**FAIL AND GUARD: AN INTERACTIVE PUBLIC ART INQUIRY INTO THE
UNDERLYING ATTITUDES TOWARDS SOCIO-ECONOMIC DISCREPANCIES
IN STELLENBOSCH**

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DECLARATION

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ABSTRACT

Economic inequality in South Africa can be witnessed on a daily basis in terms of unequal educational opportunities, vast differences in living conditions, and inconsistencies in job opportunities, but *is it observed?* This public art research inquiry was inspired by interest regarding the extent to which economic inequality is dealt with among people in the upper financial bracket of South African society, particularly in Stellenbosch; a city with a high percentage of economic inequality (Ewert, 2013).

Fail and Guard constituted a public art intervention which formed part of a participatory action research (PAR) process. With a view towards transformation and social justice in South African society at large, the aim of the research project was to explore how a public art intervention, functioning as part of a PAR process, could stimulate negotiation and dialogue on economic inequality in economically privileged Stellenbosch civilians.

An interpretive paradigm and inductive approach to research was employed. An arts-based intervention was produced. It constituted a life-sized sculpture, representing an upper class woman, who was placed at two sites in Stellenbosch which are frequented by economically advantaged people. The sculpture and her props invited critical consideration regarding economic inequality on behalf of the public. By means of the sculpture, I aimed to spur participants to consequent action by inviting them to participate in an online survey and potential focus group discussion on the topic. The public art intervention formed part of a PAR design. Qualitative methods were used in gathering the experiences and responses from the public, and inductive content analysis was used to extract key themes in the data.

Data was read through the theoretical perspectives of Henri Lefebvre on the production of social space, Paulo Freire on dialogic action, and Maxine Greene on the imagination, hope and action. It was found that *Fail and Guard* did open dialogue on the topic of economic inequality in economically advantaged Stellenbosch civilians, but that public art alone is not enough; it needs facilitation. It can therefore be put forth that the stages between posing questions using public art, collectively answering questions, and subsequently re-posing new questions and potential solutions with regards to transformation within the focus group needed monitoring, or facilitation, by a catalyst communicator. The sculpture of the arts based intervention was sometimes sufficient as catalyst communicator, but in reality the quality of discussion brought forth was largely dependent on facilitation from the research facilitator. Exploring other possible avenues of facilitation to accompany public art as part of PAR processes could positively contribute to furthering knowledge regarding the use of public art as a potentially valuable research tool in the context of South Africa.

OPSOMMING

Ekonomiese ongelykhede kan daagliks in Suid-Afrika waargeneem word. Dit kan voorkom as ongelyke opvoedkundige geleenthede, groot verskille in lewensomstandighede, en teenstrydighede in werksgeleenthede, maar *word dit waargeneem?* Hierdie publieke kuns navorsingsondersoek is geïnspireer deur belangstelling in die vlak waartoe ekonomiese ongelykhede in die samelewing deur mense van hoër inkomstegroepe van Suid-Afrika besin word, veral in Stellenbosch; 'n stad met 'n hoë persentasie van ekonomiese ongelykheid (Ewert, 2013).

Fail en Guard is 'n publieke kuns intervensie wat deel vorm van 'n deelnemende aksienavorsingsproses (PAR). Met die oog op transformasie en sosiale geregtigheid in die wyer Suid-Afrikaanse samelewing, was die doel van die navorsingsprojek om te ondersoek hoe 'n openbare kuns intervensie, as deel van 'n PAR proses, belangstelling in en dialoog oor ekonomiese ongelykhede onder ekonomies bevoorregte Stellenbosch burgers kon stimuleer.

'n Interpretatiewe paradigma en induktiewe benadering tot navorsing is gebruik. 'n Kuns-gebaseerde intervensie is ontwerp. Dit het bestaan uit 'n lewens-grootte standbeeld wat 'n welgestelde vrou verteenwoordig het. Die standbeeld is op twee plekke in Stellenbosch wat gereeld deur ekonomies bevoordeelde mense besoek word geplaas. Die standbeeld en haar bykomstighede was veronderstel om publieke belangstelling uit te lok en kritiese nadenke oor ekonomiese ongelykheid te stimuleer. Met die standbeeld het ek gepoog om deelnemers tot verdere aksie aan te moedig en hulle uit te nooi om deel te neem aan 'n aanlyn-opnameondersoek en potensiele fokusgroepbespreking oor die onderwerp van ekonomiese ongelykheid. Die publieke kuns intervensie was deel van 'n PAR navorsingsontwerp. Kwalitatiewe metodes is gebruik vir die insameling van die ervarings en reaksies van die publiek, en induktiewe inhoudsanalise is gebruik om die hoof temas in die data te identifiseer. Data is geanaliseer deur middel van die teoretiese perspektiewe van Henri Lefebvre rakende die skepping van sosiale ruimte, Paulo Freire rakende dialogiese aksie, en Maxine Greene rakende verbeelding, hoop en aksie. Daar is bevind dat *Fail en Guard* wel ekonomies bevoordeelde burgers van Stellenbosch tot dialoog oor die onderwerp van ekonomiese ongelykheid gestimuleer het, maar dat publieke kuns alleen nie genoegsaam was nie; fasilitering was nodig. Die fases tussen die daarstel van vrae in reaksie op die publieke kuns, die gesamentlike antwoord daarvan, en die daaropenvolgende her-stel van nuwe vrae en potensiele oplossings met betrekking tot transformasie in die fokusgroep het monitoring en fasilitering deur 'n katalisator kommunikeer benodig. In sekere gevalle was die standbeeld as kern van die publieke kuns intervensie voldoende as katalisator kommunikeerder, maar

meestal was die waarde en kwaliteit van die besprekings grootliks afhanklik van die fasilitering van die navorsingsfasiliteerder. Die ondersoek van ander moontlike fasiliteringsmetodes wat publieke kuns sal kan vergesel as deel van PAR prosesse kan moontlik positiewe bydraes lewer tot die bevordering van kennis met inbegrip van die gebruik van publieke kuns as waardevolle navorsingshulpmiddel in die konteks van Suid-Afrika.

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CHAPTER 1: ORIENTATION OF THE RESEARCH INQUIRY

1.1 Introduction to the inquiry

This chapter provides a brief orientation of the public art inquiry, titled *Fail and Guard*, which has provided the catalytic basis of the participatory action research (PAR) process. To introduce the discussion, I will provide an overview of the initial impetus; a public art intervention titled *Urban Interactions* (2009), which has been the driving force behind this research journey. This will form the basis of the contextual background of the research. I will furthermore outline the problem statement, research question, aims, and objectives that frame the discourse. I will outline the research methodology, as well as the research design or approaches that are employed in the inquiry. The limitations of the inquiry will be outlined, and lastly, an indication of the overall structure of the thesis will be provided.

1.2 Contextual background: A public art project: *Urban Interactions* (2009)

*Urban Interactions*¹ was an interactive public art ‘exhibition’ which was completed in 2009. It has served to preface and scaffold the research approach of *Fail and Guard* – the public art inquiry at the core of the PAR this thesis is reporting on.

*Urban Interactions*² involved the production and placement of hyper-real sculptures of three subjects from a lower financial bracket (a beggar, a car guard, and a street trader) within the everyday public environment of High Street in Grahamstown,³ a small town in the Eastern Cape of South Africa (see Figure 1 and 2). The sculptures aimed to interrupt the routine of public space and allowed opportunity for inter-personal reaction, which, in turn, seemed to catalyse re-vision of stereotypical social actions; specifically with regard to people from economically disadvantaged groups.

The city of Grahamstown houses poverty, yet it is also the home of the National Arts Festival, as well as Rhodes University and reputable private boarding schools. After completion of *Urban Interactions* I became a teacher at one of the boarding schools in Grahamstown. I was teaching at an extremely wealthy school, yet the school was in close proximity to the township. Economic discrepancies and gaps within South African society has been something of which I have been acutely aware, yet it became unnervingly

¹ A full reading of the *Urban Interactions* public art project may be viewed at: <http://real-stories-gallery.org/content/heidi-salzwedel>

² It is recommended that the visual footage be viewed for an understanding of the public art project. See: <https://www.youtube.com/watch?v=Rb5iqnvdqnU>.

³ Grahamstown draws most of its annual revenue from the National Arts Festival. It is a widely known fact that the unemployment rate of the city oscillates between 60-70%.

accentuated while working at the school, and the responsibility of instilling a mind-set of awareness on one's position of wealth into the learners seemed like an impossible task at times. It became apparent to me that *Urban Interactions* was not finished.



Figure 1. Heidi Salzwedel, *Andrew Hamilton*, as part of *Urban Interactions* (2009). Video still.



Figure 2. Heidi Salzwedel, *Andrew Hamilton*, as part of *Urban Interactions* (2009). Video still.

The decision was made to embark on a research project referencing the higher financial bracket of society – the economically advantaged – in order to continue the research on economic inequality. This decision has resulted in *Fail and Guard*. The choice of site, however, had to change. I felt that a site of greater discrepancies of economic inequality was required in order to ask questions of the upper financial bracket of society.

A brief introductory description of what took place during the *Fail and Guard* public art intervention is appropriate at this stage, prior to proposing the research question. However, prior to introducing *Fail and Guard*, I would like to state the premise from which the public art intervention started. A socially just society is the aim, yet the reality of the context in which the research took place is inequality, specifically from an economic vantage point. This research inquiry was situated in the field of art education.⁴ According to the national schools' curriculum, the imperative of education in the creative arts should be to “ensure the development of innovative, resourceful, confident, self-disciplined, sensitive and literate citizens for the 21st century”.⁵ Echoing the above aim, I see art education as a means of education for social justice.⁶ In this research inquiry I have focussed on art education, not in the context of an educational institution, but in the context of the world as educator and citizens as learners. I, as the research facilitator, have functioned as the mediator between the world and the citizens by producing the public art intervention, yet I have also been aware of being a learner within the process. I have thus been interested in how public art can be used as a medium to educate, in other words, to stimulate critical thought and action in ordinary citizens that can potentially lead to a more socially just society.

Fail and Guard was an investigation or public art enquiry into the values and ideologies underpinning interaction in South African (specifically Stellenbosch) public environments, placing a specific emphasis on asking the public about economic inequality. I created a realistic life-size sculpture representing an economically advantaged person.⁷ I produced a newspaper titled, the *Fail and Guard*, which asks questions relating to people's perceptions of economic inequality, instead of giving the news. I then introduced the sculpture into her daily environment. The chosen daily environments were a coffee shop in central Stellenbosch (site one), and the student centre on the university campus (site two). The

⁴ Art education refers to learning and instruction based upon the visual and tangible arts (Author unknown, 2015) See <http://definitions.uslegal.com/a/art-education>.

⁵ See <http://curriculum.pgwc.gov.za/site/23/page/view> for greater detail of this aim.

⁶ The term social justice refers to “justice in terms of the distribution of wealth, opportunities, and privileges within a society: *individuality gives way to the struggle for social justice*” (Oxford English Dictionary, 2015. Sv ‘social justice’).

⁷ Another term for an economically advantaged person would be a privileged person.

economically advantaged person was positioned reading the newspaper. I captured the responses of patrons of the coffee shop and student centre to the sculpture in its environment, and did so by means of a hidden camera. The camera was hidden in order to capture genuine response, as opposed to acted out response. I created an online survey, which afforded participants an opportunity to fill out the survey as a response to the questions appearing in the *Fail and Guard* newspaper. The online survey appears at www.failandguard.simplesite.com. I utilised the website, as mentioned above, for 'blogging' the thoughts, activities, and whereabouts of the sculpture as the intervention progressed. I used the online survey to invite participation in a focus group. The focus group was the last stage of the PAR process, and was the forum in which the multiple sources of data (video footage, observation schedules, and the survey responses) were discussed.

In summary, during *Urban Interactions*, I used public art to explore the dynamics of social space with regards to economic inequality through focussing on the relations between economically disadvantaged people on the street and passers-by. I have now explored the use of the *Fail and Guard* public art intervention, as part of a PAR process, as stimulus to engage critical thought and dialogue amongst high income bracket citizens regarding economic inequality in Stellenbosch. The aim was to see how a public art intervention, as part of a PAR process, could stimulate negotiation and dialogue of the issue of economic inequality.

1.3 Problem statement, research questions, study aims and objectives

Economic inequality in South Africa can be observed on a daily basis in terms of unequal educational opportunities, difference in living conditions, and discrepancies in job opportunities, but *is it observed?* This research was inspired by interest regarding the extent to which economic inequality is dealt with among people in the upper financial bracket of South African society. The specific area in which the research took place is Stellenbosch; a city with a particularly high rate of economic inequality (Ewert, 2013).

Given the context of economic inequality in South Africa, I was led to a more specific research question. The main research question in this study was formulated as: To what extent can a site-specific public art intervention, titled *Fail and Guard*, open discussion on economic inequality in Stellenbosch? The sub-question was: To what extent can a PAR process stimulate dialogue regarding economic inequality in Stellenbosch in people from a high income bracket (action), challenge people from a high income bracket in terms of their responsibility, as a result of increased awareness.

The main aim of the research was to reflect on the use of public artworks, specifically the *Fail and Guard* inquiry, and their potential to have a positive and transformative effect on broader society.

The resultant study objectives were thus:

- To investigate the potential of a site-specific public art intervention, titled *Fail and Guard*, to open discussion on economic inequality in Stellenbosch.
- To design and execute a site-specific public art intervention as part of a PAR process aimed at stimulating dialogue regarding economic inequality in Stellenbosch in people from a high-income bracket.

The crux of the question was to assess whether public art could open discussion; it therefore becomes necessary to briefly determine the nature of a discussion. The denotative meaning of the word *discussion*, according to the Oxford English Dictionary, is that it is “an act or instance of consideration, or examination by argument or comment; especially to explore solutions; informal debate”. A further definition is that it is “the action or process of talking about something in order to reach a decision or to exchange ideas” (Oxford English Dictionary, 2015. Sv ‘discussion’).

1.4 Overview of the research methodology and research design

The overall research paradigm was *interpretive* in that findings (knowledge) were created by means of a process of investigation (Guba & Lincoln, 1994). An *inductive* research approach was employed throughout the research by means of inductive description as opposed to a deductive process (Guba & Lincoln, 1994). An arts-based intervention was used when producing the public art objects; the life-size sculpture and the newspaper that she reads. The intervention is part of a PAR design, which is the predominant research design of this inquiry. Within the PAR design, *qualitative* methods were used in gathering answers from the public as they responded to an online survey, as well as capturing camera footage, which shows visual interaction with the sculpture. The research was *empirical* as it is based on observation, and derives knowledge from actual experience rather than from theory or belief.

1.5 Limitations of the study

The scope of the research was a potential limitation to the inquiry. The thesis explores the question; to what extent can public art open discussion on economic inequality in Stellenbosch? The cause and effect of economic inequality, and individuals’ role in alleviating it, are invariably affected by other factors such as race, history, and culture,

however, the boundary of the study was to keep the focus limited to how privileged⁸ people residing in Stellenbosch perceive economic inequality, and to treat resultant secondary discussion as that which enriches the inquiry, yet does not form part of answering the research question. The scope is therefore restricted to investigating the effectiveness of the research methodology and research design (public art as an arts-based intervention within a PAR design) in opening a participatory discussion.

The second limitation of the inquiry was the unpredictable nature of the sample. The sample was drawn from two sites, which were specifically selected through purposive/judgement sampling. The researcher has selected the sites of the public art intervention based on previous knowledge of the two establishments (Trochim, 2006). The research participants who engaged in the participatory action inquiry have been selected at random, and according to a non-probability sampling method in that individuals did not have an equal chance of being selected (Trochim, 2006). This was evident in that not everyone living in Stellenbosch went to the two sites on the days in which the intervention took place. Participants may have had a limited knowledge on the topic, or perhaps they have not engaged with the questions which appeared in the newspaper or on the survey seriously. They may have elicited a somewhat shallow outcome in the PAR process. The research facilitator had little control over the quality of response or interaction which took place.

1.6 Structure of the thesis

An introduction to the research has been offered in the current chapter. The second chapter will attempt to place *Fail and Guard*, as a public art research inquiry, within the context of South African public art by briefly highlighting the work of Rike Sitas, who has added to the body of participatory public art within South Africa. A global macro view of economic inequality will be outlined, followed by a localised micro view of economic inequality in Stellenbosch.

Chapter 3 will outline the theoretical perspectives which have informed *Fail & Guard*. I will look at Henri Lefebvre's theories on the production of space, and how social, mental, and abstract space are relevant in the *Fail and Guard* inquiry. Jean Baudrillard will be mentioned with regards to simulacrum and space as part of the discussion on Henri Lefebvre. Paulo Freire will be discussed, predominantly with regard to transformative capabilities of dialogical action, and the crucial need of this in social justice education. Van Gorder's paper on Freire;

⁸ The term 'privileged' is problematic in that it fluctuates depending on the economic complexities of the context. In this instance, it refers to persons who are able to afford an education, own a car or a home, and are able to more than meet their basic needs, as opposed to persons who cannot afford such basics.

the *Pedagogy of the Privileged*; will also be deliberated in this section. Maxine Greene will be discussed in relation to releasing the imagination, and the necessity of imagination in order to catalyse dialogical action.

In Chapter 4 the research design and methodology will be discussed in depth. This will be followed by the presentation and discussion of data in Chapter 5. The findings of the inquiry will be presented in the form of two broad themes, with many sub-themes. The first theme; social reactions to the public art intervention, has five sub-themes, namely, understanding the intervention, fear of the sculpture, levels of participation, reacting through humour, and active assistance by the research facilitator. The second theme responds to the topic of economic inequality opened by the intervention and has seven sub-themes, namely: being stuck/ mentally cornered, feelings of guilt and shame, or humility and empathy, confounding race and class, responsibility and accountability, individualism and greed, warped perception of wealth, and laying blame outside of self. The findings will be related back to the theoretical perspectives.

Chapter 6 will deal with conclusions associated with the effectiveness of the public art intervention – *Fail & Guard* – as social catalyst, as well as conclusions associated with the dialogical action brought forth by the PAR process. It will highlight the implications of the findings, as well as observe the contribution that the research may have made to the field of public art, and PAR. A final critique of *Fail and Guard* will be offered.

CHAPTER 2: CONTEXTUALISING THE INQUIRY

2.1 Introduction

The primary aim of the interactive public art inquiry was to focus on the broader topic of inequality and socio-economic discrepancies in Stellenbosch. The topic of economic inequality is an overall term for a myriad of other topical facets that could have emerged throughout the process of the *Fail and Guard* public art intervention. Owing to the fact that the inquiry aimed to open discussion, it could not be controlled as to whether the topic of discussion would remain fixated on economic inequality for the duration of the PAR process. As mentioned in the first chapter, a discussion may be defined as “the action or process of talking about something in order to reach a decision; or to exchange ideas” (Oxford English Dictionary, 2015. Sv ‘discussion’). Based on the above denotative meaning of a discussion, which was the aim formulating the core of this research inquiry, one could assert that the discussion, whilst aiming to deal with economic inequality, could have been prone to run its own course, veer off the topic, and exchange various ideas as connotative aspects of the primary topic. Nonetheless, the contextualisation of the inquiry to be outlined here will be based on discussing the nature of economic inequality from a global, then national, and lastly, a local level; looking at it in Stellenbosch. The contextual overview will include extracts of articles which deal with the notion of the country being ‘two nations’ from an economic standpoint, as well as opinion editorials on white privileged South Africans’ perceptions of their own position in society. The contextualisation of the inquiry will also include a brief placement of the *Fail and Guard* intervention within the field of other public art interventions which have taken place in South Africa, and which also deal with topics of socio-economic discrepancies and social justice.

2.2 On perceptions of opportunity and privilege

Nattrass and Seekings (2001) wrote a paper titled “Two Nations?” The paper deals with the obvious inequalities within one nation, which render it as being more akin to two nations of people functioning on one piece of geographic land. They quote one of Thabo Mbeki’s addresses to the country in 1998, where he simply and emphatically stated, that South Africa is divided into two nations; the one being black and the other white (Hansard cited in Nattrass & Seekings, 2001). The authors continue further by stipulating that inequality can no longer be a matter of race, but rather of class. They state that “in South Africa, black and white are no longer synonyms with rich and poor (2001:47). Moreover, South African society cannot be divided into rich and poor” (2001:47). Nattrass & Seekings clarify by stating that post-apartheid changes in labour laws and job descriptions contributed to there no longer being only *interracial* inequality, but rather *intra-racial* inequality. The authors state that a

more accurate picture of inequality, (at the time when the paper was written; 2001) is as follows; a *multiracial* upper class, then a middle class, and lastly, a largely black low income populous, or otherwise unemployed (2001:48).

Based on the fact that the persons at the end of the inequality pendulum swing cannot strictly be defined by race any longer, it is important to note from the onset that the term; 'privilege' is not directed to white South Africans. It may be directed to any culture of person residing in South Africa. However, based on the fact that the site of the public art enquiry is Stellenbosch; a traditionally conservative, largely white community, there is a measure of liberty to accept that for this research inquiry; the privileged can be assumed to be white. I will briefly highlight two consecutive articles written by columnist at the time, and now editor of the *Mail & Guardian*, Verashni Pillay, in order to briefly discuss objections to white peoples' attitude towards their own economic position. "There's a reason we can't just 'move on' and get over apartheid (Pillay, 2015). Its effects are still very real for black South Africans", writes Pillay (2015). She lingers on the point stating that "apparently some white South Africans still think the rest of us should get over apartheid and, in their phrase, "move on" (2015). She quantifies that these are comments that she overhears amongst white circles of friends and through informal networking. I will briefly highlight Pillay's views on the six things white people have that [most] black people don't. It is important for me to stress from the outset that Pillay makes it clear that "this isn't true for all white people or all black people" and that she is "talking in broad strokes" and that "there will always be exceptions" (2015). The first of the six is "generational wealth", a "jump-start" in life that most black people probably would not have received (Pillay, 2015). This jump start may come in the form of a family having the ability to put their child through university. The second aspect is "social capital" and these are resources available that are not strictly financial (Pillay, 2015). They may come in the form of educated family friends and extended family in high-level positions across various industries. Pillay explains that "social capital is difficult to define or clearly appreciate" but it is available to most privileged white South Africans (2015). The third aspect is "early childhood development" (Pillay, 2015). Pillay (2015) aptly describes it as follows:

There's a reason it's so newsworthy when a black child from a poor background makes a huge success of themselves. The biggest odds they've had to overcome are largely invisible. Forget the physical disadvantages of living in a township or rural area. Most white South Africans had parents educated enough to know to give healthy food, develop motor skills as a toddler, and help with reading so that by age five the child is already leagues ahead of black peers from the township.

The fourth aspect is what she terms as “the benefit of the doubt” (Pillay, 2015). This refers to the fact that owing to high levels of crime in South Africa, and that these crimes are largely reported to be committed by black male South Africans; that a white person is far more likely to be perceived as a well-rounded citizen, than a person of colour who may be accused of “looking like trouble” (Pillay, 2015). The fifth aspect is a “financial head-start” (Pillay, 2015) which may come in the form of a car or a university education paid for by family. The sixth aspect is “self-sufficient parents” (Pillay, 2015). This refers to the fact that previously disadvantaged black scholars are often seen as the member of the family who will get an education and then provide for the family, whereas white scholars usually do not have the pressure of providing for their parents and sending money home (2015).

The collective responses to her above claims were met with mixed reactions from *Mail & Guardian* readership. It was a “plea for empathy and understanding” on the behalf of black South Africans, but was received by some as a “drive for white guilt” (Pillay, 2015). Pillay wrote her next column titled *White work does not negate white privilege* (Pillay, 2015). The column served to clarify that she was not ignoring the tremendous amount of work that privileged white South Africans had done in order to get to where they are, nor was she ignoring the fact that “there are white people who have sacrificed and loved and given so much” (Pillay, 2015), she was merely painting a picture of how “our society needs empathy” and understanding. She explains that “if the white family had very little, the average black family had even less” (Pillay, 2015). She defends her standpoint by stating that the “point of [her] column was not to make white people feel bad... or to exactly describe the benefits they may have had and could tick off a list” (Pillay, 2015).

Pillay ends her article with an extremely strong standpoint; it holds the sentiment of the majority of the interactive public art research inquiry. She asks (2015):

If you are a white person, are you willing to do the work? Because no matter what happens to this country, to you, to the seemingly endless race debate, it is this that will define who you are: the extent to which you are willing to understand your fellow human beings.

2.3 A global and national macro view of economic inequality

Following on from the above discussion on perceptions of ones’ own economic position, as a resident of South Africa, and more specifically, Stellenbosch, for the purpose of the *Fail and Guard* public art intervention, it is necessary to discuss the topic of economic inequality more closely. The following section will discuss economic inequality from a global and national point of view. Greig, Hulme and Turner (2007) write on challenging global inequality; they introduce the trajectory of their discussion on global inequality by providing an apt overview

of the issues surrounding inequality, highlighting that after the Second World War, “developmental studies and programmes were concerned primarily with bridging the gap between richer and poorer countries through economic growth” (2007:1). They state that development was first on many countries list of priorities (2007:1). An enormous “constellation of forces for over-coming global inequality came into alignment” (2007:1). However, they acknowledge that a quarter of a century later, the economist Peter Donaldson (1973:224) considered the development gap between the few rich countries enjoying affluence and the majority of the world’s deprived population as the “most pressing economic concern of our times”. They continue by stating that another quarter of a century later (approximately the year 2000), it was claimed that the gap in wealth and health that separates rich and poor was the greatest single problem and danger confronting the twenty first century (2007:3). The authors state that statisticians suggest that there is a global trend that is moving towards more degenerative distribution of income and wealth, stating that the “the rich have grown richer, the poor have stagnated” (2007:4). While the last statement could potentially be viewed a contested one, the first is certainly true; the rich have most certainly grown richer, and the statistics outlined in the authors’ overview of global inequality show that technology and the internet have contributed to the decrease in certain kinds of jobs, which have been replaced by internet related jobs, and this growth in technology has subsequently added greatly to economic inequality (2007:6).

Bringing the topic a bit closer to home and looking at it in terms of South Africa, Gavin Keeton, an economics professor at Rhodes University, states that “South Africa is one of the most unequal countries in the world. It is often said to be the most unequal, but that is incorrect” (Keeton, 2014). He quantifies by stating that a “number of countries... have higher gini-coefficients (the measure most often used to gauge income distribution) than does South Africa” (Keeton, 2014). Keeton quotes a report from the World Bank in 2012 which traces the differences in life opportunities for South African youth. The somewhat poignant report is as follows:

An equitable society would not allow circumstances over which the individual has no control to influence her or his basic opportunities after birth. Whether a person is born a boy or a girl, black or white, in a township or leafy suburb, to an educated and well-off parent or otherwise should not be relevant to reaching his or her full potential: ideally, only the person’s effort, innate talent, choices in life, and, to an extent, sheer luck, would be the influencing forces. This is at the core of the equality of opportunity principle, which provides a powerful platform for the formulation of social and economic policy—one of the rare policy goals on which a political consensus is easier to achieve. Such differences of opportunity are morally reprehensible.

The report of the World Bank (2012) evidently states the facts plainly and gives one much food-for-thought. The statement made on the “differences of opportunity [which] are morally reprehensible” needs extrapolation which may be found by returning briefly to Greig, Hulme, and Turner (2007). These authors explore theories surrounding the goals that need to be pursued in order for equality to become a reality. They extrapolate on the *equality of opportunity* (Freidman 1980, Mill 1859), and the *equality of outcome* (Tawney, 1931). They may be defined as such; “the *equality of opportunity* posits that everyone should have an equal chance to achieve the benefits and rewards a society may offer... none should be privileged nor held back....the outcomes that individuals achieve will vary depending on a person’s efforts and abilities” (cited in Greig, Hulme & Turner, 2007:11). This approach therefore contains capitalistic overtones in that one ‘gets out what one puts in’. In contrast, the *equality of outcome* “is an altogether more radical concept, and has been associated with socialist and communist ideology” (Tawney cited in Greig, Hulme & Turner 2007:12).

2.4 A localised micro view of economic inequality

It is necessary to bring the topic of inequality home to the site of the public art inquiry: Stellenbosch. Prof Joachim Ewert, formerly a researcher at the Department of Sociology and Social Anthropology at Stellenbosch University, writes a chapter for *Sustainable Stellenbosch* titled *Poverty and Inequality in Stellenbosch* (Ewert, 2013). Ewert states that “the normal tourist experience of Stellenbosch, or even the day-to-day life world of many inhabitants, does not suggest a basic, almost banal social fact; that this picturesque town has its fair share of ugly poverty” (Ewert, 2013). He explains that in a similar manner to most South African communities, Stellenbosch exhibits considerable inequality and it is therefore, in that sense, not unique, but rather quite ordinary. However, he does suggest that the inequality may be far greater than in most towns of a similar size. He asks; “how much poverty is there in greater Stellenbosch” (Ewert, 2013)? He explores and outlines relevant statistics demonstrating the answer that the municipality uses a R3 000 or less income per month per household, regardless of size, to decide who qualifies for the indigent list (2013). He extrapolates saying that one only gets onto the list if one is living in formal housing or is residing legally in an informal settlement. The statistical outcome currently (as of 2014) is that 9 176 households are on the list. A remarkably notable fact which points to inequality in Stellenbosch and its surrounds is that it is home to the majority of the wine farms in the Western Cape, which makes for a large proportion of the wealthy landowners (Ewert, 2013). While the above discussion on inequality at large, as well as locally, may be extremely limited and serves as a mere starting point to the interactive public art inquiry, it is important that these facts are observed in order to understand the background of how privileged South Africans may or may not perceive their economic position within society as discussed above.

Based on the fact that the *Fail and Guard* intervention specifically focussed on dialogue with privileged South Africans, I have only extracted from opinion editorials related to challenging the manner in which privilege is viewed by the privileged themselves.

2.5 Placing the research within the context of South African public art

This research hopes to add to the body of research which has employed public art in the process of allowing the public to interact, or participate, with the art in some manner. I will briefly discuss some thoughts and public art works facilitated by Rike Sitas,⁹ an artist and researcher whose emphasis is participatory public art, in order to juxtapose the *Fail and Guard* intervention alongside other artists and researchers who have similar views with regards to public art and social transformation. Rike Sitas and Edgar Pieterse write on the potential for public art to produce *affectiveness* and democratic involvement (2013). Sitas and Pieterse develop a case for rethinking “*affective* imperatives of democratic enrolment which could produce a renewal of urban democracy” (2013:327). During a personal interview with Sitas (2015), it was apparent that she is careful to stress that the *affective* imperatives, in other words, participatory public art initiatives, *could* produce a renewal of urban democracy. This indicates that she is aware of how the art initiatives aim at catalysing democratic change, but may or may not achieve this objective. In interviewing her, she did outline that there are manners in which policy, for example, can be affected by art initiatives. She extrapolated explaining that through networking and through people knowing about the work that is done by various artists who work with social change in mind, artists may be included in policy debates and municipal meetings. Sitas explains that she is sometimes invited to meetings where policy is discussed by virtue of the fact that people know about her work, however, the work itself does not have a strictly measurable and definable fixed effect on policy, social change or democratic renovations for that matter. It is important to keep this in mind during the *Fail and Guard* public art inquiry; that the aim is dialogical and that measurable changes to the inequality in Stellenbosch may or may not be determined. Returning to Sitas and Pieterse; the meaning of the word “*affective*” in this instance needs extrapolation (Sitas & Pieterse, 2013). Sitas asserts that “in its simplest terms, affect denotes the experience of feelings or emotions and forms a key part of an organism’s interaction with external stimuli” (Sitas & Pieterse, 2013:330). The above denotation is apt with regards to the aims of the *Fail and Guard* intervention, in that the public art aims to open and catalyse dialogue. Furthermore, Sitas and Pieterse (2013:330) outline affective response as follows:

⁹ Owing to the fact that this is a mini thesis and that the aim of the research is to reflect on the use of a specific public art work – *Fail and Guard* – and its potential transformative effects on broader society, I have not looked at a broad range of similar projects as reference, but only made reference to the work of Rike Sitas who, like me, practices specifically in the South African context.

Affective consciousness is distinguishable from cognitive consciousness, and biologically our response to external stimuli taps into affective predispositions before any cognitive reaction can be triggered.

Fail and Guard hopes to employ a similar *affective* approach as outlined by Sitas, and as demonstrated in *Urban Interactions*. An example of Sitas' *affective* approach is the public art project titled *Two Thousand and Ten Reasons to Live in a Small Town*, where public art practitioners were invited to submit proposals to VANSAs (Visual Arts Network of South Africa) (Sitas, 2013:335). The projects needed to be implemented in small towns in South Africa as opposed to urban city centres, and the aim was to engage and *affect* the community.

I conclude this brief example of other South Africans employing a participatory public art approach, by quoting Zayd Minty's (cited in Sitas & Pieterse, 2013) assertion that there are challenges in the public art arena in general, which need to be kept in mind when planning a public art intervention:

Despite the vibrancy in public art practice, the challenges in South Africa are many: the poverty of debate around public art, the lack of diverse and skilled voices, a poor level of discourse and writing, uneven coverage by the media, poor marketing, a lack of methodologies specific to the local context and conservative views on sculpture. The importance of documentation of processes and products and the recording of audience reactions to work, a sustained approach to training and publishing are all necessary to grow a vibrant public art sector rooted in the context of South Africa.

CHAPTER 3: THEORETICAL PERSPECTIVES

3.1 Introduction

In using public art interventions, namely *Urban Interactions* and *Fail and Guard*, as simultaneous research and educational processes, it became apparent that the social space that is produced in-between people and the spaces they occupy echo, and reflect back to participants, their own behaviour within the given space. The social space that is produced between people, in turn, can perpetuate dominant societal norms. Henri Lefebvre (1974b:35; 1991:26) has the following to say in this regard:

(Social) space is a (social) product... the space thus produced also serves as a tool of thought and of action... in addition to being a means of production it is also a means of control, and hence of domination, of power.

When social space in Stellenbosch was examined, specifically from the perspective of economic inequality, one needed to question how the space became one of economic inequality, and how the space has been aligned to form certain perspectives and actions, and to some degree perhaps limit others. The ideas of Henri Lefebvre have been useful in this regard. Theoretic perspectives of Paulo Freire and Maxine Greene have complemented Lefebvre's ideas with specific regard to how the production of space can be linked to the negotiation of inequality, and hence to the concept of social justice. The sections that follow in this chapter will delve into relevant details regarding these and some other related theorists' ideas.

3.2 Henri Lefebvre: Introduction

Henri Lefebvre's argument in *The Production of Space* is that space is a social product, or a complex social construction, based on value systems, which affects spatial practices and perceptions (Stanek, 2011). As a Marxist theorist, Lefebvre argues that this "social production of urban space is fundamental to the reproduction of society, hence of capitalism itself. The social production of space is commanded by a hegemonic class as a tool to reproduce its dominance" (Stanek, 2011). My research aimed to explore the use of a public art intervention as part of a PAR process as stimulus to engage critical thought and dialogue about how social space is produced or reproduced. I aimed to promote this dialogue amongst high income bracket citizens, thus choosing Stellenbosch as the site, for reasons previously mentioned in Chapter 2 of this inquiry. Through placing a sculpture in everyday spaces frequented by high income bracket people, I intended to disrupt the production of space by a hegemonic class through challenging it. My intention was that the art intervention would facilitate participants seeing themselves from a different perspective and hence

stimulate critical awareness, thought and dialogue regarding economic inequality. Lefebvre's ideas of the processes involved in the production of social, abstract, and mental space have most certainly provided theoretic depth and richness to the research.

3.2.1 On the production of social space

Space can be regarded as a locus of socio-political production (Elden, 2014). In a conference paper given in 1970, Lefebvre argued that "space is the ultimate locus and medium of struggle, and is therefore a crucial political issue" (cited in Elden, 2004:93). As he aphorises, "there is a politics of space because space is political" (Lefebvre 1974a:192 cited in Elden, 2004:93). Lefebvre argues that space is "shaped and moulded by historical and natural elements, through a political process" (1974a:188 cited in Elden, 2004:94). Relating the above to the topic at hand; economic inequality in Stellenbosch, it is important to question what types of historical elements have shaped the social space of Stellenbosch? This in turn shapes the political space, and therefore impacts the space economically. Lefebvre states that "*(social) space is a (social) product*" (1974a:35). This suggests that every society (and therefore every mode of production with all its sub variants), produces a space, its own particular space (Elden, 2004:95). It is thus important to consider the space that *has* been produced in the past, and that *is* being produced in Stellenbosch presently.

Lefebvre asserts that "we have passed from the *production of things in space* to the *production of space itself*" (1974a:227). We determine what is meant to happen in a space, how we are meant to behave, and what the social codes are. What are the social codes within spaces of Stellenbosch in terms of socio-economic dynamics, when were these determined, and by whom? These are the type of questions underpinning this research inquiry.

3.2.2 On the production of abstract space

Lefebvre discusses the notion of abstract space. He asserts that "capitalism and neo-capitalism have produced abstract space, which includes the 'world of commodities'" (cited in Elden, 2004). The denotative meaning of capitalism is that of "an economic system in which investment in, and ownership of the means of production, distribution, and exchange of wealth is made, and maintained chiefly by private individuals or corporations, especially as contrasted to cooperatively or state-owned means of wealth" (Oxford English Dictionary, 2015. Sv 'capitalism'). In negotiating the social spaces utilised in the *Fail and Guard* intervention comprising this study, it was observed that the above mentioned "private individuals" with whom I hoped to open discussion, by means of the public art intervention, live within the abstract space of a capitalistic paradigm.

Lefebvre continues by stating that “today, more than ever, the class struggle is inscribed in space” (1974:68; 1991:55). The *Fail and Guard* public art inquiry hoped to highlight manners in which class struggles are inscribed in the chosen spaces. The one site was a high end coffee shop, and the other was the student centre of the university,¹⁰ which, in and of itself, has socio-political history inscribed in its geographical space. Lefebvre continues stating that “space permits the economic to be integrated into the political” (1974b:370; 1991:321).

Relating the above assertion to the *Fail and Guard* public art inquiry, it is essential to note that interactions between participants in the public art intervention, was largely determined by the overarching political structure of the context. The context of Stellenbosch is determined by the democratic political system of South Africa, as well as a capitalist financial paradigm. Elden asserts that “just as the social is historically shaped; so too is it spatially shaped” (Elden, 2004:98). Relating his assertion to this inquiry, the social dynamics of the spaces that the sculpture inhabited are historically shaped and determined by the history of Stellenbosch as a city,¹¹ as well as the overarching abstract space of a capitalistic Western notion of wealth.

3.2.3 On the production of mental space

A person residing in Stellenbosch needs to negotiate, consciously or unconsciously, their association with social, as well as abstract space, as discussed above. Another consideration would be that of considering the mental production of space. “Space is produced in two ways, as a social formation (mode of production), and as a mental construction (conception)” (Elden, 2004). This became critically important in the *Fail and Guard* public art intervention when examining the space that the person navigated mentally when approaching the sculpture, and then approaching the issue that the sculpture addressed. The person who approached the sculpture and took part in the public art inquiry, essentially needed to decode, or navigate their way through the mental or inner spaces that the art inquiry aimed to open up. Lefebvre asks: “to what extent may a space be read or decoded?” (Lefebvre, 1974:6) Lefebvre denies the ability to truly trace the genesis of a space, but does insist that “an already produced space can be decoded, can be read” (cited in Elden, 2004). Elden asserts that such a space implies a process of signification, in that

¹⁰ In terms of the socio-political history of Stellenbosch, it “could not escape the political turmoil of the apartheid era” (Stellenbosch University, 2015). Parts of the University of Stellenbosch were built in an area which was home to many coloured residents of Stellenbosch, but was subject to forced removals in terms of the Group Areas Act (Act 41 of 1950). The Act was aimed at dividing the various racial groups into separate residential areas (Stellenbosch University, 2015). The abovementioned points to a small fragment of the socio-political history of the university town. See <http://www.sun.ac.za/english/about-us/historical-background>.

¹¹ The city of Stellenbosch was established in 1685 when Commissioner Baron Hendrik Adriaan van Rhee de accompanied Simon van der Stel on a visit to the area (Show me Stellenbosch, 2008).

subjects as members of the particular society would refer to the space as their space, or subjects acting within the space. (Elden, 2004) The subjects would thus have the agency to develop a way to understand it. As the researcher, I need to determine whether the subjects of the space that I investigated in the public art inquiry had a willingness to decode their space and whether people who took part in the *Fail and Guard* intervention wanted to be active agents in understanding their direct world. Lefebvre asserts that “codes can be dialectical in character... they are interactions between subjects and their spaces” (Elden, 2004). Lefebvre’s assertion that spatial codes can be dialectical in nature relates to Freire’s notion of dialogical action, which is to be discussed in the theoretical perspectives. Lefebvre’s notion of reading the dialectical codes between subjects and their spaces can be applied to people who took part in the intervention, read the codes of their space and their lives whilst answering the questions in the survey; thus critically examining self and their mental perception of the space in a dialogical manner. Lefebvre refers to representational spaces in that certain spaces represent certain ideals (cited in Elden, 2004). In terms of the *Fail and Guard* intervention, the artwork symbolised a privileged person, representing or potentially mirroring the passer-by back to themselves in their social space. This action of a person decoding their space by considering what the sculpture directly represents, may suggest the notion of a mirror-like re-presentation of the self, where the sculpture mirrors back to a person who they are, what they ask (evident in the questions in the newspaper and online survey), and what they do. The notion of the mirror is reminiscent of the French post-modernist social theorist, Jean Baudrillard, who argues that a “simulacrum is not a copy of the real, but becomes truth in its own right; it becomes the hyper-real” (Baudrillard, 1981). In the public art intervention, perhaps the copy of the real; the sculpture of the privileged person, became a form of hyper-reality represented back to the public about themselves. Baudrillard’s text dealing with *Simulacra and Simulation* seeks to examine the associations in reality and symbols in society (Baudrillard, 1981). “Simulacra are copies that depict things that either had no original to begin with, or that no longer have an original, whereas simulation is the imitation of the operation of a real-world process or system over time” (Baudrillard, 1981). The notion of the copy of the real; the sculpture who read the newspaper, acted as a mirror, a representational device, emulated back to a person some of their own questions, enabling them to critically examine mental, or inner space about their reality.

3.2.4 Lefebvre and the Jackson-Hardiman model of social identity

Mental space is largely expressed by identity; a constructed identity of who one is, or at the very least, who one is expected to be, within any given system. In order for transformation to take place, and a socially just society to exist, from an economic vantage point, the individual

within the system would perhaps need to undergo certain stages of acknowledgement of identity, and subsequent gradual reconstruction of identity, based on a change in mind-set towards dominant socio-economic norms. An effective means of observing the stages of change within self-identity formation may also be found in the text; *Teaching for Diversity and Social Justice* (Adams, Bell & Griffin eds, 1997). The five stages in the Jackson-Hardiman Model of Social Development Theory (Hardiman and Jackson, 1997) are: Naïve/No Social Consciousness, Passive or Active Acceptance, Passive or Active Resistance, Redefinition, and Internalization (Hardiman in Adam, Bell & Griffin, 2007). They can be briefly outlined as follows: the *Naïve* stage may be understood as the thought processes of childhood, where the child is the social learner of the accepted and unaccepted practices within his or her context, for example; a thirteen year old teenager in Stellenbosch. The teenager learns about norms and the dominant ideology from parents and teachers in the context of the town. The *Acceptance* stage is where the person actively or passively formulates a 'blueprint' of understanding about his/ her, world based on what he/ she, has seen and experienced. The teenager then may, or may not, undergo a process of *resistance* to these dominant ideologies that have been accepted, once it is realised that they are socially unjust ideologies. If the person begins to resist these 'norms' within his/ her, blueprint of the world, it involves an increased awareness of the existence of oppression and its' impact on both oppressors, and oppressed. Relating this to the given context of Stellenbosch, it may be that the teenager, for the first time, notices and realises vast economic inequality; that his/her friend who lives nearby does not necessarily have the same privileges that he/she has. The person can then "begin to develop a systemic view of how their identity has been shaped by social factors beyond their control" (Hardiman in Griffin, 2007). The person can begin to reconsider the manner in which self-identity formation should take place. The person may then try to question who he/she is not, in order to determine who he/she is, and negotiate identity further.

The next stage is *Redefinition*, which focusses on creating an identity that is autonomous from an oppressive system based on hierarchies of dominance and subordination (Hardiman in Griffin, 2007). This, in the given example, may be that the teenager decides to associate him/herself with people from a lower financial bracket willingly, or may choose not to define him/herself by wealth. This may be a lonely road, and may result in a loss of those benefits which reward the individual for complying with the dominant and accepted ideology. This is where the reality of diverting away from the dominant ideology, in a sense, 'hits home', and this is where the *Internalisation* (Hardiman in Griffin, 2007) stage usually occurs. The person then has to adjust many pivotal aspects of his, or her, lifestyle. Instead of merely holding to an idea of a non-oppressive society, the person needs to internalise his or her decisions and

live differently to the norms of the dominant ideology. Many people lack the courage to make this transition, and they stay in a constant lifelong flux of *Redefinition*, never counting-the-cost of the changes required for *Internalisation*. In summary, the person, or the learner of society; is responsible for him or herself at each stage of identity formation. Individual responsibility is required if a society of social justice is to become a possibility.

Relating the above stages of identity formation to the *Fail and Guard* public art intervention, it is important to note the crucial tension between the *redefinition* and *internalisation* stages.

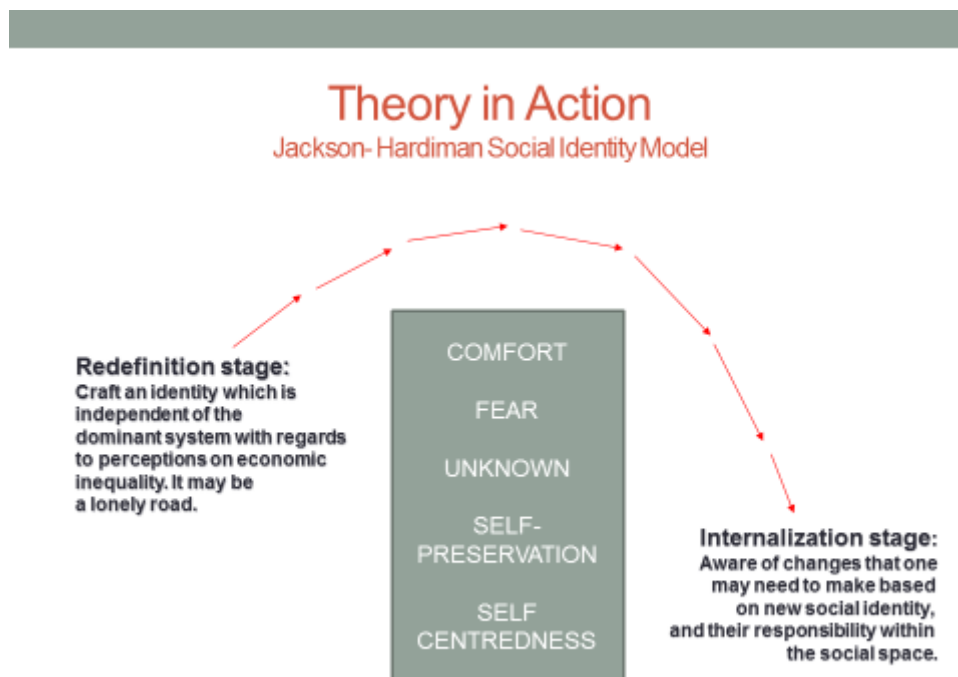


Figure 3. Focus group presentation slide demonstrating the gap between *redefinition* and *internalisation* stages of social identity formation.

The gap or jump, so to speak, from redefining ones identity within the given community once economic inequality is realised, to internalising the practicalities of the new identity is a large fissure. In Figure 3 above, a slide appears; which formed part of the focus group, which will be discussed in Chapter 5. The slide represents the potential features which may prevent a person residing in Stellenbosch from traversing the space of redefinition of identity (redefining oneself as a person who is aware of economic inequality and would like to take action in this regard) to internalisation of the new identity (to acknowledging what this may imply in terms of changes to ones' lifestyle in Stellenbosch). The potential inhibiting factors which compose the liminal space between the two stages are comfort, fear, the unknown, self-preservation, and self-centredness. The awareness of these factors will be discussed further in Chapter 5.

3.2.5 Concluding remarks on Lefebvre

The discussion on Lefebvre in terms of the production of social space provides an overarching contextual framework on the negotiation of the types of space discussed in that the social space represents the space of Stellenbosch; the site of the public art inquiry. Abstract space has been illuminated based on the systemic abstract space of capitalism being the economic backdrop of the site. Mental space has been negotiated as a means of highlighting the individuals' ability to critically decode his/her space. Part of decoding one's space is undergoing the stages of social identity development; and the discussion of these stages has concluded the discussion on Lefebvre in that they are the precise impetus for the dialogue which the public art intervention hoped to catalyse. The potential reluctance for a person to traverse the gap between *redefinition* and *internalisation* is the pivotal space of tension wherein the desired dialogue underpinning this public art inquiry lies. The point of *redefinition*, where a person redefines him/herself according to his/her acquired awareness of economic inequality, and the point of internalisation of the change and transformation required as a result, needs to be mediated by dialogical action.

3.3 Paulo Freire: Introduction

The overall aim of the *Fail and Guard* public art inquiry was to open dialogue on the topic of economic inequality. Returning briefly to the research aims of the research inquiry; I aimed to stimulate active negotiation and awareness of the issue of economic inequality in Stellenbosch in people from a high income bracket. Furthermore, I aimed to challenge economically advantaged people in terms of their responsibility as a result of increased awareness. It was hoped that the abovementioned aims be achieved by means of dialogical action. Paulo Freire's notion of dialogical action will be discussed in this section. The purpose of the dialogical activity is to foster transformation and change with regards to economic inequality; with transformation having the ability to lead to emancipation from previous dominant hegemonic views on inequality, thus a greater sense of freedom (freedom from a single dominant hegemony; resulting in a chance for economic equality to exist). The public art intervention was purposed for privileged persons residing in Stellenbosch; therefore this section will negotiate a paper on the pedagogy of the privileged in tandem with Freire's text on the *Pedagogy of the Oppressed*.

3.3.1 On dialogical action in the *Pedagogy of the Oppressed*

In his principal text, *Pedagogy of the Oppressed*, Freire speaks extensively on the notion of freedom. In examining the relationship between privileged South Africans and previously disadvantaged people as it was during apartheid South Africa, it is evident that a new measure of freedom from the memory and actions of the past, as well as its implications for

the future is required. As recognised in the contextual section of the research inquiry, it is noticeable that the context of South Africa has changed; there are new layers to the notion of both oppressor and oppressed that should be considered. Perhaps previously oppressed members of society need to see matters from the oppressors' perspective and vice versa. Hegel (cited in Freire, 1993) asserts that it is "solely by risking life that freedom is obtained". The notion of risking life is echoed by the risk outlined in the previously mentioned section on the Jackson-Hardiman model of social identity, where one has to risk the transition from the *redefinition* stage to the *internalisation* stage of identity. Firstly, it is important to ask who needs to be freed. Perhaps white South Africans need freedom from a sense of guilt based on the political activities of the apartheid past, and people of colour need freedom from a system that continues to lean away from them in terms of economic and educational favour. Is it perhaps more nuanced than that? The aim is to examine the pedagogy of not only the oppressed, but also of the oppressor. Historically the oppressed were the previously disadvantaged. The relationship between the oppressor and oppressed is somewhat more compressed in today's national socio- economic climate in that the economic power is not linear, but multi-directional. The concept of freedom therefore needs to be outlined from the onset as far more layered than a simple suppression of an oppressed group by an oppressor. Freire asserts that we humans "rarely admit [our] fear of freedom openly, however, tending rather to camouflage it - sometimes unconsciously - by presenting [ourselves] as defenders of freedom" (1993:18). Freire asserts that using one's freedom for constructive dialogue is what leads to transformation, and he promotes dialogical action as the method towards transformation (1993). From the onset it is important to keep in mind that *Fail and Guard* regarded dialogical action as taking place between *learners of society* as opposed to teachers and learners within the classroom context. While Freire writes about dialogical action through the lens of a classroom as a context, in *Fail and Guard*, the same principles were applied to public space as the 'classroom' of all people (learners); including the research facilitator.

Freire defines dialogical learning as different to banking learning (1990:100). Dialogic communication is not linear; it lends itself to being effective as it is two-directional. Freire argues for dialogic learning instead of learning according to the "banking" method (Freire 1990:100). The banking method involves an authoritarian method of depositing knowledge from teacher to learner (1990:100). The teacher is the Subject, and the pupils are objects. The teacher negates pupil freedom in the learning process by dictating what will be learnt and how (1990:106). Relating the above notion of the learning process to the *Fail and Guard* research inquiry, the research facilitator needed to ensure that the art intervention asked questions and resisted telling people what to think.

The three necessary constituents of dialogical action are trust, co-intentionality, and problem-posing (Freire, 1990). One can examine these three necessary constituents of dialogic communication in order for its success to be more probable. Firstly, Freire asserts that it is necessary to "trust in the oppressed and their ability to reason" (1990:111). While this statement, if applied to a historical apartheid view of South Africa, may hold weight in that there were limitations placed on the (previously) oppressed based on Bantu education, leading the oppressor to believe that the oppressed cannot reason; it certainly does not hold as much weight now as the arena of educational opportunities have changed. However, in the same vein, it may be that in some instances, the privileged of today still do believe that the (previously) oppressed cannot reason. Freire continues by stating that "whoever lacks this trust will fail to initiate (or will abandon) dialogue, reflection, and communication" (1990:111). He warns readers to remain far from superficial lip service for liberation, and that meaningful, authentic dialogue is required (1990:114).

Another necessary constituent is co-intentionality (Freire, 1990). Freire asserts that "teachers and students co-intent on reality, are both Subjects, not only in the task of unveiling that reality, and thereby coming to know it critically, but in the task of re-creating that knowledge" (1990:120). Freire continues in this vein by stating that "as they attain this knowledge of reality through common reflection, and action; they discover themselves as its permanent re-creators" (1990:50). Freire asserts that dialogical relations involve the "capacity of cognitive actors to cooperate in perceiving the same cognizable object" (Freire, 1990). Relating the above notion to the *Fail and Guard* inquiry; the public art intervention asked for co-intentional participation of members of the public by means of questions, and it provided an opportunity to answer the questions by means of an online survey. The online survey allowed participants to state willingness to participate in a focus group, thus furthering the dialogic action and the co-intentionality required for it to take place.

Lastly, another necessary constituent of dialogic action is a problem-posing method of communication (1990:53). There is a need for responding to the essence of consciousness, which intentionally rejects monologue banking, and embraces a consciousness as consciousness of consciousness; being aware of the fact that you are conscious of posing questions instead of dictating answers. Relating the above to the *Fail and Guard* intervention, it is important to note that the sculpture asked questions in her newspaper, instead of stating facts. The sculpture therefore aimed at stimulating dialogic action, and posed the problem, as opposed to dictating a solution. Recalling Lefebvre on mental space, the *Fail and Guard* public art inquiry therefore attempted to access the mental space of an individual who interacted with the sculpture and the newspaper, thus catalysing a willingness

within the person, by means of answering questions, to engage in dialogue. The engagement with ones' own mental space is, in a sense, a call to an awareness of ones' own humanness.

Freire discusses humanisation extensively. He asserts that humanisation and dehumanization are part of transformation (1990:24). He states that humanization points to the existence of de-humanizations (not seeing another person as being of as much value as a human). Freire asserts that both "humanization and de-humanizations are possibilities for a person as an uncompleted being conscious of their incompleteness" (1990:25).

"Dehumanization, which marks not only those whose humanity has been stolen, but also (though in a different way) those who have stolen it" (Freire, 1990:26). Restoration of the humanity of both is required according to Freire. In order for humanisation to take place, Freire outlines the need for what he terms as "radicals" (Freire, 1990). "The radical, committed to human liberation, does not become the prisoner of a circle of certainty within which reality is also imprisoned. On the contrary, the more radical the person is, the more fully he or she enters into reality so that, knowing it better, he or she can better transform it" (Freire, 1990:30). Freire explains that this individual is not afraid to "confront, to listen; to see the world unveiled" (Freire, 1990). To look back, Freire therefore proposes humanisation as part of the process of transformation, the use of dialogical action as method towards transformation, and the need for radicals, whom he terms as people who are not afraid to transform, persons who have embraced their freedom.

Freire's text, which has been discussed above largely focusses on seeing the position of those who are oppressed within a given system, in this instance, the people residing in Stellenbosch who are not privileged. In the next section, a reverse vantage point will be discussed in that the pedagogy of transformation, according to this research inquiry is purposed for the privileged, as opposed to the oppressed.

3.3.2 Andrew van Gorder on Freire: the pedagogy of the privileged

Andrew van Gorder writes a paper titled *Pedagogy for the Privileged: Pedagogy for the Children of the Oppressor; Liberation Education for Social Justice among the World's Privileged* (Van Gorder, 2007). Van Gorder states that "[first world] models of higher education often claim to be committed to the nurturing of social justice.¹² In a similar vein, in the *Pedagogy of the Oppressed*, Paulo Freire described how most education shares some complicity in the maintenance of unjust status quo of oppression" (Freire 1990:9). Following

¹² Nancy Fraser (2009) views social justice as requiring social arrangements which make it possible for all to participate on an equal footing in social life.

Freire, van Gorder focuses on how educators among the world's privileged can encourage students to move from postures of ignorance, guilty remorse and paternalistic activism....toward a respectful, dialogical interrelationship [toward the worlds oppressed]" (Van Gorder, 2007:8). It is evident that van Gorder holds to his conclusion throughout his paper; that "different tomorrows are possible", and that the different tomorrows may be led by a change in mind set from the world's privileged (2007:8). As the public art research inquiry; *Fail and Guard*, unfolded, it was my hope that the following four thoughts from van Gorder's paper, that are in line with the discussion on Freire with regards to dialogical action, were illuminated throughout the art intervention as a continuous thread, all pointing towards transformation.

Communication plays a key role in transformation. Van Gorder quotes Freire stating that "only through communication can human life hold meaning" (Freire, 1990:58). Van Gorder believes in a notion of people as, what I term; learners of society in that he states that "education is a powerful force for social transformation" (Van Gorder, 2007:8). Van Gorder's emphasis on communication playing a large role in transformation and change is in line with Freire's emphasis on dialogical action within education. Relating the abovementioned to the public art intervention; *Fail and Guard*, an opportunity to communicate and dialogue on the issue of economic inequality was the essence of the intervention.

The notion of sharing and giving contains great value with regard to transformation. Van Gorder outlines that "education for the children of the oppressor" often has to cast light onto the potential "unwilling [ness] to surrender status, wealth and privilege" (2007:9). He continues stating that "instead of fostering within the privileged, a continued sense of themselves as mere "consumers" with purchasing power, Freirean values encourage educators to develop within the privileged a sense of their own human identification with the oppressed" (2007:9). He echoes Freire stating that "those in power *have* instead of *are*... for them, having more is an inalienable right, a right they acquire through their own effort" (Freire 1990:41; Van Gorder, 2007).

Guilt-free action and increased accountability, facilitated by dialogical action, plays a large role in transformation. Van Gorder asks "how can educators encourage privileged students to gain progressive solidarity with the oppressed without, at the same time, constructing a cosmetic (and unhelpful) sense of guilt"? (2007:9) Van Gorder advocates that "liberation is praxis: the action of men and women upon their world in order to transform it" (Freire 1990:60). He further advocates action that isn't just looking like you care and, in a sense, paying lip service to the issue. He states that "the privileged are frequently encouraged to

see themselves in a positive light, as deeply concerned about the plight of those they are actually responsible, directly or indirectly, for tyrannizing" (2007:13). Van Gorder holds a strong position in this point by furthering it stating that "religious, educational and political structures offer paternalistic solutions that massage the oppressors [privilege's] self-esteem [consequently] forcing the oppressed into even greater dependence on their so called assistance" (2007:13). Van Gorder is clearly outlining the need for internal change in how the privileged view themselves in relation to the disadvantaged, and that this change will inform what action takes places and how it takes place.

3.3.3 Concluding remarks on Freire

Freire's ideas regarding *humanisation* as the aim of transformation, the use of dialogic action as method, and the need for radicals, whom he terms as people who are not afraid to transform, persons who have embraced their freedom, can provide insight into how economic inequality in Stellenbosch, could be negotiated. Within dialogical action as the method of transformation, is the need for realising that one has *freedom* and agency to act upon the world; both the (previously) oppressed and the (previous) oppressor have freedom. Having a sense of freedom enables dialogical action; effective communication amongst privileged and between privileged and previously disadvantaged. Trust and co-intentionality are required for effective communication and dialogical action. The action may lead to transformation of society and hopefully a new form of humanisation emerges through living dialogical lives.

3.4 Maxine Greene: Introduction

In a similar manner to that of Freire, the principles of Greene's text; *Releasing the Imagination*, which relate to the context of teaching in primary, secondary and higher education, will be applied to the *Fail and Guard* art intervention, which took place in a public space, as opposed to a classroom space. The public art intervention hoped to act as a catalyst for learners of society, opening their imaginations, to perhaps renegotiate the meaning of being a privileged person residing in Stellenbosch. In this section, Maxine Greene will be discussed through the lens of imagination, as well as the necessity of hope with regard to taking action, and responding to the topic of economic inequality.

3.4.1 On releasing the imagination

Greene believes in the influence of the imagination; and primarily focusses on "releasing the imagination" (Greene, 2000). She states that [she] would like to claim that "this is how learning happens and that the educative task is to create solutions in which the young are moved to begin to ask, in all the tones of voice there are, why?" (Greene, 2000:6). In

Greene's text she writes on the imagination, breakthroughs and the unexpected and she elaborates on how learners "might come to use imagination in search for openings without which our lives narrow and our pathways become cul-de-sacs" (2000:18). She continues stating that learners can "release imagination to open new perspectives, to identify alternatives"(2000:18). I particularly value Greene's promotion of the unexpected as introduced earlier, in that the public art intervention underpinning this research is one which employed an element of the unexpected and surprise. The sculpture was placed in the daily environment of privileged persons residing in Stellenbosch as an unexpected sight which hoped to access a person's imagination.

Greene outlines the difference between "seeing people small" as opposed to seeing them big (Greene, 2000). She explains that to "see things or people small, one chooses to see from a detached point of view, to watch behaviours from the perspective of a system, to be concerned with trends and tendencies rather than the intentionality and concreteness of everyday life" (2000:9). She argues that to "see things or people big one must resist viewing other human beings as chess pieces on the board of life" and rather view them in their "integrity and particularity instead" (2000:9). She argues that people should be seen from the point of view of the participant in the midst of what they are facing; in other words, if one is to be "privy to the intricacies of their lives and the uncertainties they face" (2000:10). Greene asserts that not only does one need to "see people big", but one needs to "see from unaccustomed angles". She is emphatic: "the world perceived from one place is not the *world*" (2000:11). Releasing one's imagination in order to see people and contexts from unaccustomed angles is pertinent in terms of the *Fail and Guard* public art intervention in that it is hoped that the sculpture and the questions evident in the newspaper that she read, enabled participants to "see people big" through perceiving those affected by economic inequality in a different manner; ultimately, to "see [less privileged] people big".

Greene promotes a process of active learning, similar to Freirean dialogical action. This involves posing questions. Following on from the discussion which interrogates the way in which one sees, and the use of one's imagination, it is necessary to unpack the actions which are intended to follow the imagination. Recalling Freire on co-intentional education, and van Gorder, who echoes Freire, on accountability within action, we can now examine Greene's vantage point of the same sense of action and how it is linked to the imagination. Greene proposes that teachers need to expect learners to be "questioning persons" (2000:13), learners who have agency. Greene and Freire share the same sentiment in that Greene states that teachers should provoke learners to pose their own questions, to teach themselves. Greene quantifies by stating that "teaching and learning are matters of breaking

though barriers - of expectation, of boredom, of predefinition" (2000:14). Bringing it back to the context of South Africa, and of Stellenbosch in particular, the essence of what Greene is putting forth is that the teacher (in this instance, the research facilitator and the sculpture) and the learners (in this instance, the public participants in the art intervention) were given the opportunity to be co-researchers in the process of negotiating questions on what it means to be economically privileged in an unequal society. Secondly, relating Greene to the context at hand, the co-researchers had the freedom to release their imaginations in order to propose potential solutions.

Greene discusses the inertia of habit and risk. The way in which people tend to live can be somewhat bound up in habit and routine. An alternative way of living can sometimes not be perceived or imagined, as individuals have not allowed themselves the opportunity to imagine. In a sense, life continues, in the same predictable routine. Dewey (cited in Greene, 2000) challenges this aspect of the way in which people live:

Consciousness always has an imaginative phase, and imagination, more than any other capacity, breaks through the inertia of habit. When nothing intervenes to overcome such inertia, it joins with a sense of repetitiveness and uniformity to discourage active learning (1934:272).

Greene echoes Hannah Arendt with the notion of new beginnings, the opposite of inertia. She states that the very nature of beginning is concerned with something new being started. The new, which cannot be expected from whatever may have happened before, has a character of startling unexpectedness (Arendt cited in Greene, 2000). Dewey terms the same notion of the new as a "venture into the unknown" (Dewey, 1934). At this point it is important to once again recall Hegel in Freire on the importance of risk being a part of action. Greene knows, like Dewey and Arendt, that imagining things being otherwise may be a first step towards acting on the belief. In terms of South Africa and history's role in the imaginative ability to re-create the now, it is significant to note Dewey's comments (cited in Greene, 2000) on the interrelationship of the past with the present:

There is always a gap between what we are living through in our present and what survives from our past. Because of this gap all conscious perception involves a risk; it is a venture into the unknown, for as it assimilates the present to the past it also brings about some reconstructions of that past (Dewey 1934:272).

3.4.2 On the necessity of hope

Greene outlines the necessity of hope. She shares many of the same sentiments as Freire, one of which is the necessity of hope for imagination to flourish. Hope is also required in order for a person to have the courage to overcome the inertia described in the previous discussion. The inertia, with regards to this particular research inquiry, would be a potential attitude of apathy towards economic inequality in Stellenbosch. Investigating the abovementioned inertia towards the issue was an aim at the cusp of the public art inquiry. Freire asserts that “hopelessness is a form of silence, of denying the world and fleeing from it” (1990:80). He explains that “hope, however, does not consist of crossing ones arms and waiting” (1990:81). Both Freire and Greene acknowledge the role of action in hope and the imagination; sitting back and doing nothing brings nothing. He does, however, explain that the fighting within action may sometimes be rendered as empty, if it is enacted without hope. He proposes that there *is* a waiting that is wise at certain times; it is a waiting that contains hope. “If I fight with hope then I can wait” (Freire 1990:80 in Greene) is the comment that quantifies the validity of fighting and waiting; yet both must contain hope. Action “cannot be carried on a climate of hopelessness” (Greene 2000:25). A hopeful attitude needed to be the instigator in the *Fail and Guard* public art inquiry. The *Fail and Guard* inquiry hoped to achieve an opening of discussion on economic inequality, thus aiming to deepen an awareness of the issue. Greene puts forth a succinct explanation: “people trying to be more fully human must not only engage in critical thinking but must be able to imagine something coming out of their hopes, their silence must be overcome by their search” (2000:25).

By way of concluding Greene’s thoughts on the imagination and its integral role in praxis; I shall end with pointing to the need for privileged South Africans (Stellenbosch in this instance) acknowledging that what they know unequivocally as their world is only one way of seeing the world, and it is subject to change. Change is always inevitable. It is put forth aptly by Greene (2000:23) as follows:

Only when the given or the taken-for-granted is subject to questioning, only when we take various, sometimes unfamiliar perspectives on it, does it show itself as what it is- contingent on many interpretations, many vantage points, unified (if at all) by conformity or by un-examined common sense.

3.5 Conclusion

To conclude the theoretical perspectives underpinning this inquiry, refer to Figure 4 below. One can look back and observe that Lefebvre’s theories on space have been discussed. His spatial theories substantiate the importance of space being produced, and that subjects may be active agents in the process of reading, decoding, and (re)producing social, abstract and

mental space. This is done in an effort towards the transformation of the social space, in this instance, Stellenbosch, by means of the transformation of mental space. I believe that this has provided insight into how dominant perceptions and ideas on space are perpetuated. At the point of the discussion where mental space was deliberated, the Jackson-Hardiman model of social identity theory was introduced as a means of bringing to attention the large gap or space between the last two stages of social identity formation; redefinition (redefining oneself within the social space based on understanding the socio-economic discrepancies), and internalisation (acknowledging the changes that one needs to make in order for the redefinition to take the form of action).

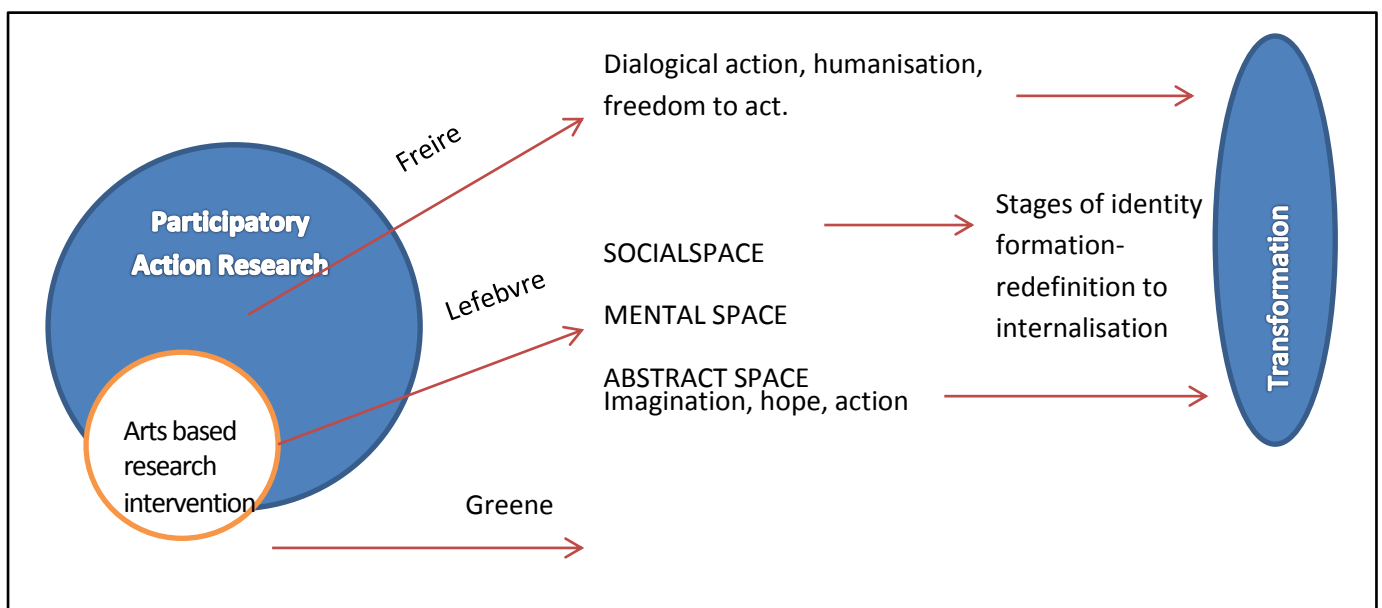


Figure 4. Diagrammatical summary of the theoretical perspectives

I have explored the ideas of Paulo Freire and Maxine Greene. Andrew van Gorder's discussion on pedagogy for the privileged, as an extension of Freire's *Pedagogy of the Oppressed*, has been discussed. The suggestions proposed by van Gorder, with an aim towards transformation and change, aimed at the privileged persons of society, may be recalled as effective communication, sharing and guilt-free action. Freire's notion of dialogic action has been investigated based on the fact that the overall aim of the *Fail and Guard* public art intervention, and research question, is predominantly hinged on opening dialogue. Maxine Greene's ideas have been deliberated through the lens of the notions of imagination, as well as the necessity of hope in order to render imagination as possible. The notion of imagination is pivotal in this research inquiry in that it is imagination that is activated through the *Fail and Guard* public art intervention, as the arts-based research component of the overarching PAR design. Freire enlightens readers by admitting the fear of ones' freedom to

act, fearing the very thing that can catalyse transformation. He proposes dialogical action (or in van Gorder's terms; effective communication) for those who dare to do so. Greene puts forth the notion that the imagination holds power for multiple possibilities. Freire and Greene were educators and philosophers who epitomised a rare quality that the world so craves to see, to experience, and to absorb on a daily basis; they seemed to have a foundational outlook of hope. The world is viewed through a lens of possibility in the eyes of Greene, and strategic unfinished-ness in the eyes of Freire. One needs to ask the question: "can we really strive for a just and equal socio-economic system and is a sustainable social-justice really possible"? One could perhaps postulate that many privileged people might perhaps never quite arrive at what Greene terms as the *possible* owing to the tension which exists in the transition from the *redefinition* to the *internalisation* stage of identity development (according to the Jackson-Hardiman model). Economically advantaged South Africans think, anticipate, and intend, often having good intentions, yet may perhaps remain in the redefinition stage. Change is an effort. Many obstacles or impossibilities stand in the way of the possibility of an economically equal Stellenbosch, and on a grander scale; South Africa. There is, however, one most pertinent obstacle which remains at the core of the issue; risk lies at the centre. Hegel (cited in Freire, 1993) puts it aptly, and I will end the theoretical perspectives on returning to his thought: "It is solely by risking life that freedom¹³ is obtained."

¹³ The concept of freedom is significant in that the context of the inquiry is rooted in social justice education, which strives for educational contexts based on principles of justice, and thus freedom from dominant and partial ideologies, in this instance, regarding economic inequality. Freedom also refers to the awareness of ones' ability to act; thus demonstrating ones' ability to act in a specifically reformative manner.

CHAPTER 4: RESEARCH DESIGN AND METHODOLOGY

4.1 Introduction: The arts-based research intervention

In order to respond to my research question, I had to design and execute a range of processes that could lead to the generation of insight to the extent to which a site-specific public art intervention, titled *Fail and Guard*, could successfully open discussion on economic inequality in Stellenbosch. In this section, I will explain the arts-based intervention in detail, prior to placing it within an overarching research approach and paradigm. I decided to make a public sculpture of a woman representing a privileged person. 'She' was made out of cement, mild steel, newspaper, and mixed media (clothing). The important factor is that it needed to represent a wealthy person living in Stellenbosch, although it did not represent a particular person that the public would know from the area; she was thus an anonymous wealthy woman. I welded the body of the sculpture together, and the figure was shaped out of newsprint. I attempted to symbolize that the person is wealthy through visual signifiers such as that fact that she (the sculpture) is well dressed in an upper class manner. Her handbag contained a wallet, filled with a ten rand note, and a half full coffee loyalty card of the particular coffee shop at which she was placed. The bag also contained some inactive bank cards, tissues, and a notebook and pen. She also has a book on Contemporary South Africa in her bag. I placed her at two sites; a coffee shop attracting working people and students from an upper class financial bracket, as well as the student centre of Stellenbosch University.

The newspaper, titled *Fail and Guard*, asked three questions instead of stating the news. The questions were interspersed with fictional adverts and images pertaining to the broader topic of economic inequality in Stellenbosch, which undergirded the questions. In Figures 5 and 6; the newspaper states: "I just want a nice house in a safe place", which indicates the thoughts of the sculpture. She is stating that she wants a life where she can afford to be a safe South African, living with a measure of security. This statement is something that she perceives as that which would be of concern to most South Africans. The newspaper reflects her thoughts, attitudes, and values.

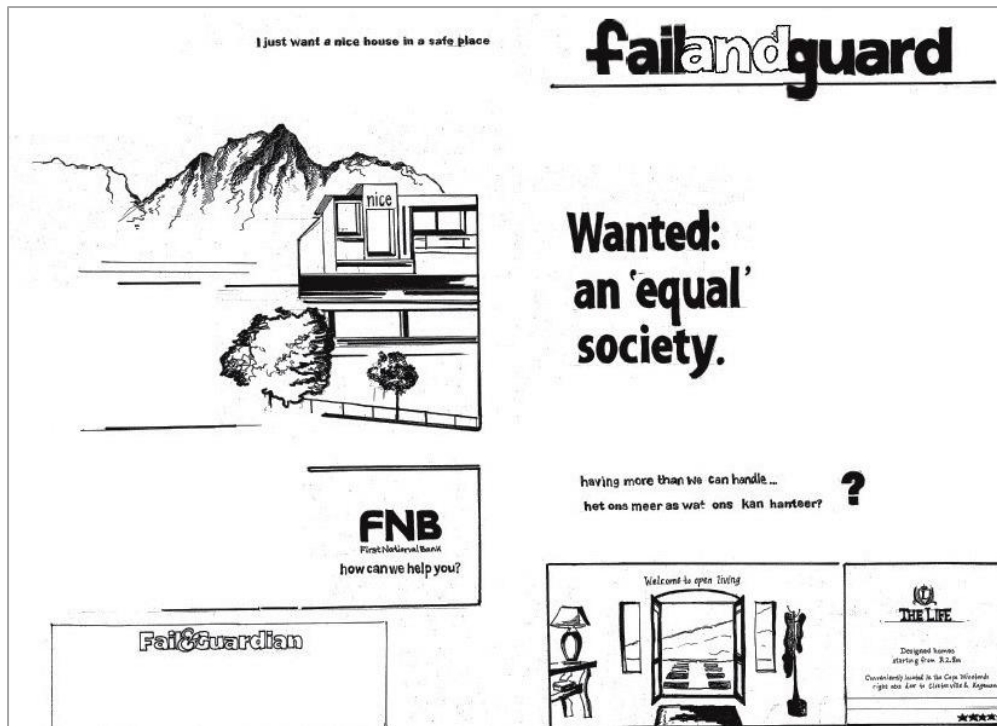


Figure 5. The front page of the *Fail and Guard* newspaper.

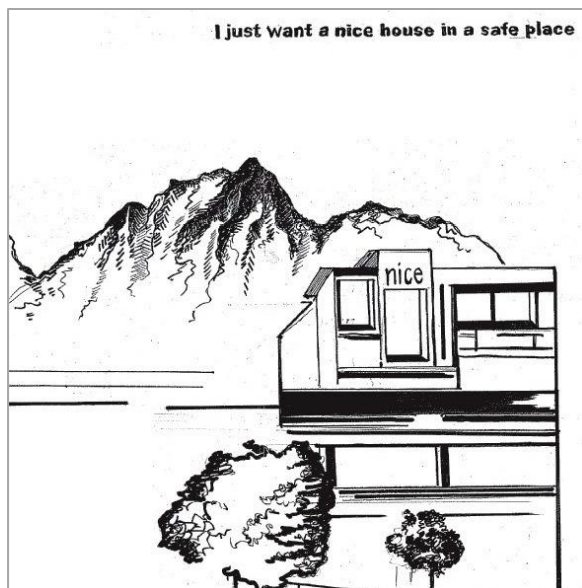


Figure 6. Close up of the front page of the newspaper.

In Figure 7 below is advert in the newspaper that the sculpture was reading; she was interested in purchasing property. The property that she was interested in is only affordable

by persons who are wealthy. The property is situated close to two other areas apart from the Cape Winelands; Cloetesville and Kayamandi.¹⁴



Figure 7. Close up of the front page of the newspaper displaying an advert for property



Figure 8. Close up of page two of the newspaper.

The inside of the newspaper, shown by Figure 8, asked whether economic inequality is possible in Stellenbosch today. It also asked whether we have failed or not. It was for the participant of the intervention to determine who we is. The sculpture asked the question in three languages intentionally; English, Afrikaans, and isiXhosa. The three languages were used so that the questions were not assumed to be directed to one culture group.

¹⁴ Kayamandi and Cloetesville are two areas outside of Stellenbosch which are regarded as being inhabited by persons of a lower financial bracket. They border areas which are regarded as upper class areas of Stellenbosch.

The methods of data collection will be explained in section 4.5 in detail; however, owing to the methods of data capturing being an integral part of the arts-based intervention, and expected participation being at the core of the inquiry, I will briefly highlight three aspects of the public art intervention which demonstrate my intention that public interaction with the sculpture be catalysed. Firstly, I created a website which documented the sculpture's whereabouts, and her thoughts, as she moved around Stellenbosch, changing locations and reading her newspaper. Prior to reading this section, www.failandguard.simplesite.com, can be visited in order to grasp a sense of what took place from the photographic documentation and blog entries. I then produced a short film, showing the footage of the public's reactions to the sculpture and the *Fail and Guard* newspaper. The video footage appears at the same web address as mentioned above. I made observational notes as the public reacted to the sculpture, and I also placed flyers on the table where she sat. The flyers directed potential participants to an online survey that I created, which was accessible on the website. The public were invited to fill out the survey as it contained the same questions evident in the newspaper that the sculpture read. The public was therefore, in a sense, given the opportunity to answer her questions for her, thus encouraging them to investigate the topic of economic inequality, and increasing their awareness of this reality in Stellenbosch. The online survey option is in keeping with the research aim stipulating that the research hoped to stimulate active negotiation of the issue of economic inequality in Stellenbosch in people from a high income bracket. Ultimately, the online survey also had the purpose of inviting participants to a focus group discussion which had as its purpose to collectively analyse the responses to the survey and triangulate the opinions.¹⁵ This research intervention as a whole can be understood as a form of arts-based research. I briefly discuss selected authors' thoughts on arts-based research, in order to link the theory surrounding this form of research, to a practical example; the *Fail and Guard* intervention.

Linda Candy outlines that there are two types of *practice related* research: *practice-based* and *practice-led*. She explains that if a creative artefact is the *basis* of the contribution to knowledge, the research is *practice-based*. If the research *leads* primarily to new understandings about practice, it is *practice-led*. In terms of the arts based intervention that I have created, a creative artefact [the sculpture and newspaper] is the "basis of the contribution to knowledge" (Candy, 2006), and while the "significance and context of the claims are described in words [the research thesis], a full understanding can only be

¹⁵ A listener guide of the focus group recording appears in the appendices. The guide is based on the full recording of 01.39 mins. A full verbatim transcription of the focus group and the slides can be accessed in the appendices.

obtained with direct reference to the outcomes [of the art intervention]" (Candy, 2006). The sculpture that I created is the basis of the contribution to knowledge in that it hopes to catalyse the public's responses to the topic of economic inequality; their responses forming the data, which is analysed and contributes to knowledge. Furthermore, the research does, to a certain extent, contribute to new understandings about practice in that the research question shows that the inquiry intends to determine to what extent a public art intervention can open discussion about the topic. In other words; the research question, and the question that I have as the researcher, which has motivated me to embark on this study, is asking whether an arts-based intervention can actually elicit new knowledge on the topic, or whether it is perhaps an idea that only works in theory. It is my intention that a clearer answer to the above question begins to unfold throughout this research thesis. Furthermore, Candy (2006) extrapolates on these two definitions as "*practice-based research* being an original investigation started in order to gain new knowledge partly by means of practice", as well as the outcomes of practice. The sculpture and the newspaper of the arts-based inquiry were a catalyst in the process of gaining new knowledge. The knowledge that I hoped to gain was brought about by the public's answers to her questions with regard to economic inequality. The outcomes of the practice; the film, the survey responses, and the observational notes, were the forms of data which enabled me to gain new knowledge by means of the practice, once captured and analysed. Based on the above discussion, the *Fail and Guard* interactive public art inquiry was therefore a form of *practice related* research in that the research was *practice-based*, as well as *practice-led*.

As the research facilitator, I believe it is important to be honest about the 'hang ups' that one is prone to experience whilst embarking on research which uses one's own creativity as the catalyst for generating knowledge. To put it frankly, it is nerve-wrecking.¹⁶ This was evident to me in many instances where I had to stop myself from thinking that the *Fail and Guard* public art inquiry was a mere art project, and that it being an arts-based research process actually enhanced the quality of the work, and increased the chances of the public being interested, and thus volunteering to participate. Aziz (2009) reaffirms this sentiment by explaining that the "reflective process enabled [her] to shift [her] creative arts practice into the domain of practice-based research by providing a mechanism for identifying and delineating specific dimensions of the art –making process that could be articulated as academic research" (Aziz, 2009). Aziz deals with regarding practice-based research as a

¹⁶ There were many instances throughout the research process where it felt too daunting to actually put the sculpture out into the public. The fact that the research facilitator has to be the 'face' of the project when setting up and setting down was, in some instances difficult as people would require very honest answers to questions as the project opened honest discussion.

legitimate form of research which enables art to become more critically and academically informed, and perhaps explained. Springgay, Irwin and Kind propose an understanding of arts-based research as “enacted” and that it is “living inquiry” (2005:897). They propose that “a/r/tography” is an acronym for “artist-researcher-teacher” (2005:898) and stress the importance of theorising the production of the arts as a “mode of scholarly inquiry and a method of representation” (2005:898). They assert that some have described arts-based research as “performative research”, as well as “provocative”, while others have claimed it to be “poetic” (Mullen, 2003, Richardson, 2000 in Springgay, Irwin and Kind 2005). This is further understood in the authors’ assertion that arts-based research approaches “need to be understood as methodologies in their own right, not as extensions of qualitative research” (2005:898). In the same vein, that of bringing meaning through enacting, as opposed to stipulating it, Leavy states that “arts-based practices [are] predicated upon evoking meanings, not denoting them” (2009:14). Leavy (2009:2) continues by outlining that arts-based researchers are practitioner-scholars:

Arts-based researchers are not “discovering” new research tools, they are carving them. And with the tools they sculpt, so too a space opens within the research community where passion and rigor boldly intersect out in the open. Some researchers have come to these methods as a way of better addressing research questions while some quite openly long to merge their scholar-self with their artist-self. In all cases, whether in the particular arts-based project or in the researcher who routinely engages with these practices, a holistic, integrated perspective is followed.

It is therefore evident that arts-based research as a chosen research design is somewhat without a fixed didactic definition; it allows for creativity, change and interdisciplinary methodologies that are in flux. In terms of the interdisciplinarity involved in the *Fail and Guard* intervention; it is important to observe that arts and education naturally involve the juxtaposition of art and text. Layers of art and text were evident in the *Fail and Guard* arts-based research in that the public could make sense of the art they experienced by offering a textual response to the text written in the newspaper. The process of the public art inquiry was therefore rather reminiscent of the following put forth by the authors (Springgay, Irwin & Kind, 2005):

To be engaged in the practice of a/r/tography means to inquire in the world through a process of art making and writing. It is a process of double - imaging that includes the creation of art and words that are not separate or illustrative of each other but instead, are interconnected and woven through each other to create additional meanings.

Based on the above description of my research, it is evident that it involved a varied range of elements and processes. The research clearly has a complex character. In an effort towards

simplification, I will now proceed by formally contextualizing the research in terms of its formal design and methodology. I will discuss my research approach and paradigm, my research design, sampling, data collection methods, data capturing and ethical considerations, data analysis, and validity and trustworthiness.

4.2 Research approach and paradigm

According to Guba & Lincoln (1994), research paradigms can be measured through their: *ontology*, which is the negotiation as to what constitutes reality, as well as their *epistemology*, which refers to how one determines knowledge, and the *methodologies* refer to how one goes about finding the knowledge. These characteristics create a “holistic view of how we view knowledge; how we see ourselves in relation to this knowledge and the methodological strategies we use to discover it” (Guba & Lincoln, 1994). The research paradigm of this inquiry can be described as *interpretive*. Within the interpretive paradigm the epistemological assumption is that findings (the production of knowledge) are created throughout the process of inquiry (Guba & Lincoln, 1994). The interpretivist paradigm developed as a critique of positivism in the social sciences (Guba & Lincoln, 1994). It posits that my values, as the researcher, are inherent in all phases of the research process. Truth is therefore negotiated through dialogue; in other words, a non-positivist standpoint is embraced (Guba & Lincoln, 1994). This research is considered as rooted in a “*relativist ontology*, which assumes that reality, as we know it, is constructed inter-subjectively through the meanings and understandings developed socially and experientially” (Guba & Lincoln, 1994). Furthermore, it is characterised as “*subjectivist epistemology*, which assumes that we cannot separate ourselves from our own experiences”, and what we know (Guba & Lincoln, 1994).

The research followed an *inductive* approach. An inductive approach refers to the generation of new theory emerging from the data¹⁷ (Gabriel, 2015). Furthermore, the research is empirical in nature in that *Fail and Guard* was based on observation, and derives knowledge from actual experience rather than from theory or belief (Cahoy, 2015). The research aims to go beyond simply reporting observations; it aims to verify relevancy of theory by working in a real world environment (the context of Stellenbosch as the site of the research). The participants’ experience of the public art; and their answers to the questions form the primary basis of the empirical data (Cahoy, 2015).

¹⁷ An inductive approach (generating new theory from emerging data) is generally regarded as opposite to a deductive approach, which is concerned with testing theory (Gabriel, 2015).

4.3 Research design

The research design is framed within PAR, as the public art intervention hoped to elicit response and participation from passers-by. It is significant to note that I consider the arts-based intervention to be at the centre of the research design, in that the arts-based intervention has been the instigator within the action research, followed by participation from the public, and finally, culminating in a collaborative focus group discussion of the public's responses. I will first discuss various aspects of action research, prior to investigating the thoughts of authors on PAR. Zuber-Skerritt proposes that Action Learning and Action Research (ALAR) has proven to be an appropriate methodology for (re)creating change (2001:1). He proposes that "action learning means learning from action or concrete experience, as well as taking action as a result of this learning... [and that] action research is a cyclical iterative process of action and reflection on and in action" (2001:1). He outlines that the difference between action learning and action research is that action research is more "systematic, rigorous, scrutinisable, verifiable, and is always made public" (2001:2). Relating the above criteria to the public art inquiry; it can be described as action research in that it is systematic and rigorous in terms of the thesis aspect of the public art intervention. Furthermore, it became scrutinisable in the focus group discussion; it is verifiable based on the data analysis process, and the primary characteristic which makes it able to be defined as action research is that it was a process of inviting participation from the public. All participants within the action research that made up the *Fail and Guard* inquiry are learners (learners of society) in the process of research, the research facilitator included; thus rendering it as action learning.

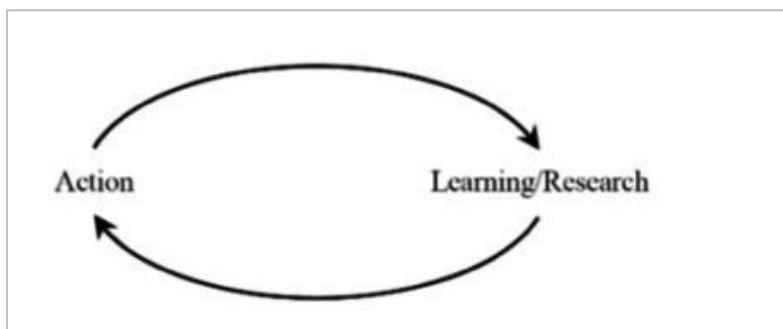


Figure 9. The Praxis of Action Learning and Action Research in *Action Learning and Action Research: Paradigm, Praxis and Programs* (Zuber-Skerritt, 2001)

Refer to Figure 9 above. The cyclic process of action, resulting in learning, and researching the action and learning, to create new actions and learning, is echoed by Nair and White. They note that action research is a form of transaction, where a sender and receiver of messages interact over a period of time, to arrive at shared meanings (1987:36). Relating

the above assertion to the *Fail and Guard* intervention, it was evident that I, as the research facilitator, sent messages (or, more accurately, I asked questions) to the public, and asked for a response. After the response, by means of survey entries, as well as reactions to the sculpture, new questions and responses were formed within the focus group; thus demonstrating the sending and receiving motion of action research, with the aim of arriving at a shared meaning over time. The shared meaning was ideally a series of findings that answer the research question as to what extent a public art intervention can open discussion on economic inequality in Stellenbosch. Zuber-Skerrit states that both the researcher and the participants take ownership of the research inquiry; the task is shared (2001:4). The research facilitator, the participants in the intervention, and the participants of the focus group, all played an equally important role in the action research process. PAR, on the other hand, is an approach to research in communities that emphasizes participation within the action research (Reason and Bradbury, 2008).

In the next section, I will discuss selected aspects of PAR that I consider significant in the context of this particular research inquiry. Prior to this, I will briefly return to the research aims outlined in Chapter 1. This research aims at firstly stimulating active negotiation of the issue of economic inequality in Stellenbosch in people from a high income bracket. Secondly, it aims to see how a public art intervention, as part of a PAR process, functions as a medium in reaching the above aim. Keeping the above two aims in mind; I will discuss PAR as the research design. PAR seeks to understand the world by trying to change it, collaboratively and following reflection (Reason and Bradbury, 2008). It emphasizes collective inquiry and investigation grounded in experience and social history.

Relating Reason and Bradbury's thoughts to the *Fail and Guard* intervention; the experience that a person residing in Stellenbosch has as they go about their daily lives, is rooted in their own subjective reality, which points to the reason why I would like them to participate in answering questions with regard to their reality of living in Stellenbosch, and gain insight from their experiences. Khan asserts that the primary concern of PAR is that of change (Khan, 2013:165); change that is brought about through action that is shared, therefore involving participation. For the purpose of this research, I will equate the change proposed by Khan to transformation, which is at the core of the theoretical perspectives. Khan further states that Kurt Lewin, the pioneer of PAR, was of the "view that social science, should be directly interested and involved in social problems of the day" (Lewin, 1948 in Khan 2013),

which, in this instance, is the social issue of economic inequality in Stellenbosch.¹⁸ *Fail and Guard* hopes to echo the above sentiment in that the inquiry hopes to enable privileged residents of Stellenbosch to understand their thoughts and attitudes with regard to their position in society. Moreover, it hopes to unpack ways in which reformed action can be brought about by means of the discussion in the focus group. Khan asserts that there are many types of PAR. The interactive research inquiry that I facilitated falls within the category of “emancipatory PAR” as it has a purpose of empowering and informing (Khan 2013:166).

Wicks, Reason and Bradbury assert that “living life matters” and they acknowledge that most respondents place life experience among the primary influences that underpin their action research (2008:16). They assert that “the cyclical action-reflection-action... gave grounding to the notion that knowing can be rooted in critical reflection of one’s actions (2008:16). Reason and Bradbury echo Jack Whitehead in that they stress the importance that the most significant philosophical and political influences continue to be the living theories of practitioner-researchers (2008:16). They quote Orlando Fals Borda who explains that “there is a conscious and meaningful integration in peoples’ stories: integration of theory and practice; of scholarship and activism, and more generally, integration of numerous perspectives and life experiences into meaningful accounts” (2008:17). Borda’s words point to a process of knowing the world that one is in; the hope is that the research inquiry, *Fail and Guard*, did as much; enabled participants to know the world in which they live and act upon it. Borda asserts that there is usually a moral urge propelling PAR; a moral urge [which] undergirds PAR in general (2008:18). In this instance, the moral urge would be the desire to stimulate negotiation of the issue of economic inequality. As I designed the arts-based intervention, which forms the core of the PAR, I became aware of the fact that a PAR design requires a subject who will catalyse the participation. Nair & White write on what they term as a “catalyst-communicator” (Nair & White, 1999). A motivator behind the participation is required. Nair & White assert that “if we split the concept into two parts- communicator and catalyst- then the communicator is the role to be played, and the catalyst characterises the actions or behaviours in those roles” (Nair & White, 1999:38). They propose that PAR,

¹⁸ The social issue of economic inequality in Stellenbosch has many facets and requires contextualisation. For the duration of this research inquiry, many socio-economic issues of national concern in the context of South Africa as a whole have arisen. The most recent of the socio-economic issues raised on a national level has been the national #FeesMustFall movement. This movement involved a national shutdown of universities nationwide in order to request that the fees of higher education tuition not be increased in the year 2016. This research inquiry falls within a context where, on a national level, affordable education is desired, pointing to a need for economic equality with regards to education. Stellenbosch University is one of the universities that took part in the national protest. This research is not focussing specifically on economic inequality with regards to tertiary education on a national level, but rather on economic inequality within the city of Stellenbosch.

especially when it deals with difficult topics, needs to be facilitated by an effective catalyst communicator (Nair & White, 1987:37). The role of the catalyst communicator is to create an environment for dialogue, learning, and transformation (1987:36). The transformational goal of the catalyst communicator is to unlock the human potential of individuals, increasing their capacity to think, to relate and to act (1987:40), in this instance, to allow passers-by in the street to relate to the sculpture and what she is thinking about, to consider the questions she asks, and to act on it by participating, potentially being catalysed into making changes in one's lifestyle and thinking with regards to economic inequality. The mandate of the catalyst communicator is conceptually interlinked with the Freirean overarching aims of dialogical action and communication with the intention of transformation (Freire, 1990). Nair and White (1987) further assert that the dimensions of the environment are physical, because the ambience of time, space and place do provide stimuli for human interaction. However, the environment is three-dimensional; physical, spiritual, and mental (Nair & White, 1987). This observation conceptually links with Lefebvre's notion of space being more than merely physical. He argues that space is socially produced within an abstract space, which is analysed mentally (Lefebvre, 1974).

Nair and White further point out that the "environment for participatory development communication is expected to be supportive, creative, consensual, facilitative, and [the] sharing of ideas through dialogue" (1987:40). Relating these criteria to the *Fail and Guard* participatory public art inquiry; the intervention was, by nature, creative as it was arts-based. It was also consensual in that the opportunity to formally take part by filling out the survey was optional as well as confidential. Furthermore, ideas and thoughts on economic inequality in Stellenbosch, and the reformatory actions that can be taken in this regard were shared by means of the survey responses, and the focus group created further dialogue. The intervention was facilitative in its design in that the newspaper and the sculpture asked questions, which respondents could answer by means of the survey; the intervention facilitated dialogue¹⁹ and catalysed thinking about the topic. The *Fail and Guard* public art intervention, as demonstrated above, holds the qualities required for an effective communication environment as stipulated by Nair and White.

It is therefore proposed, for the purpose of this particular research inquiry, that the sculpture was the catalyst communicator, and that I, as the research facilitator, made the

¹⁹ The decision was taken to not create a Twitter account or a similar social media platform in that this often lends itself to discussion spiralling out of the boundaries of the question. The research facilitator wanted to keep the questions to a survey format, allowing for a focus group (a formal, organised, and constructive space) to view the surveys and discuss them as a group.

communication possible in this instance by producing the sculpture and placing her at the public site. This is proposed owing to the fact that the envisaged outcome was that the intervention ‘runs itself’ and needs no explanation on the part of the research facilitator. The extent to which the public art was self-sufficient in catalysing the public to respond to the questions; forms the basis of arriving at an answer to the overall research question which drove this public art inquiry. The research question asks: “to what extent can a public art intervention open discussion on economic inequality in Stellenbosch”? If the sculpture, her props, newspaper, flyers, online survey, website, and box for survey entries prove to be successful at opening discussion on their own without the research facilitator’s help, there may be a favourable answer at the end of the research process. Nair and White outline the type of characteristics a person requires in order to function as a catalyst for discussion (1987:38). These characteristics include “a dramatic self-presentation, a warm personality, intensity of concern, and an endearing sense of humour” (1987:41). The irony at play is that the sculpture has been posited as the catalyst communicator, yet she was not real. She did, however, to a certain degree, and if one uses one’s imagination, possess all the qualities mentioned above, with the slight exception of a warm personality; she is concrete! She had a sense of humour evidenced in the newspaper adverts, she was intensely concerned about the topic at hand, and by nature, even though she was an inanimate object; she acted out the role of a privileged person. She embodied a “dramatic self-representation” (1987:41) based on the fact that she has no life in her, yet acted out the life of a privileged person residing in Stellenbosch. The outcomes as to whether ‘she’ was a successful catalyst communicator will be discussed in the findings in Chapter 5.

4.4 Sampling

Non- probability (convenience & judgement) sampling was employed in that the coffee shop and student centre attract various members of the privileged population of Stellenbosch, yet the research facilitator does not bear much control over who chose to notice the sculpture, take interest, approach her, and take part in the survey. All persons entering the site where the sculpture is situated had a relatively equal chance of becoming a respondent. All participants were invited to take part in the focus group by means of the online survey. A *purposive/ judgement* sampling was employed when the participants of the focus group were finally selected; individuals did not have an equal chance of being selected in that the research facilitator used previous knowledge of people to decide on focus group participants based on their fields of expertise. The research uses art to conduct social research, in order to discuss an economic topic. I, therefore, included art, sociology, economics and politics students and staff members in the focus group. Lastly, *convenience* sampling was employed in that whoever was available at the time of the intervention, and reacted to the intervention;

was welcome to respond by indicating on the survey that they wanted to take part in the focus group.

4.5 Data collection methods and data capturing

Qualitative methods were used when collecting data during the public art intervention. Data was collected in four diverse types, and at differing stages of the research process. Data type one consists of observation schedules that I compiled whilst the intervention was taking place; I recorded what I saw and heard, as well as informal interviews with people at the site of the intervention. Data type two consists of surveys; twenty six surveys were completed. There are online surveys, as well as hardcopy surveys. The online service used is Survey Monkey, and the hardcopy surveys were filled out at the site(s) and placed in a box marked as the survey entry point. Data type three is film footage of the reactions to the sculpture at the site(s). The footage was edited into a short film. The aim of visual footage is to capture the visual attributes of spaces between people and the sculpture. The fourth data type is a focus group of seven participants. The focus group took place at the Stellenbosch University JS Gericke Library Research Commons seminar room.

Data type one (D1) may be found in the appendices of the thesis. Data type two (D2) will be discussed and represented below in terms of the process of noticing the sculpture, taking a flyer, and filling it out online.

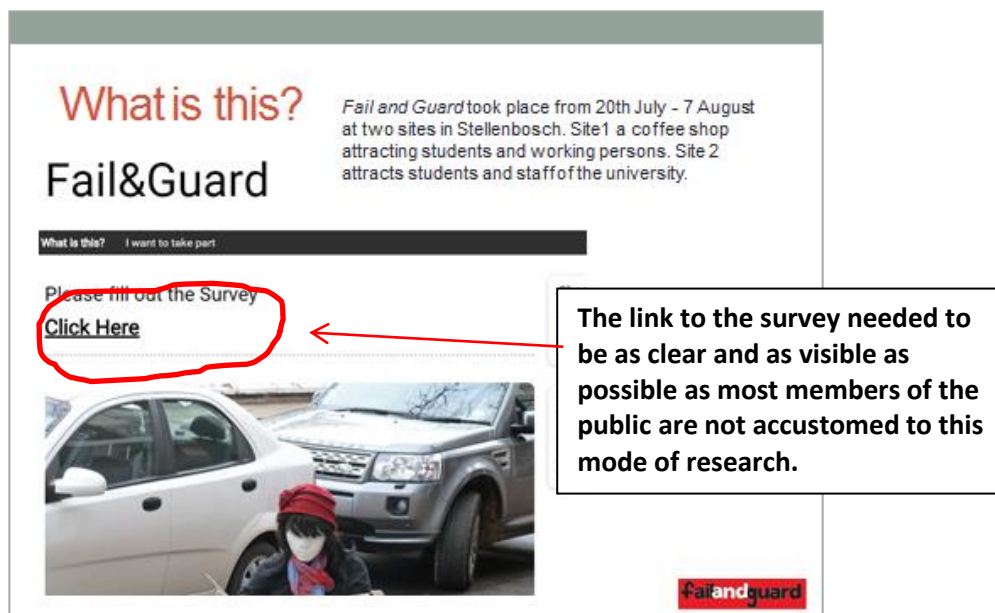


Figure 10. Focus group presentation slide showing the homepage of the website

As a participant passed by the sculpture, and perhaps peered into the newspaper that the sculpture was reading, a web address was visible (printed on the newspaper and on a flyer). The participant could then log onto the website and click on the link to the survey (refer to Figure 10 above).

The public art intervention took place over a period of eighteen days (non-consecutive) at two sites in central Stellenbosch. The first site was a coffee shop in Ryneveld Street. The second site was the student centre of the university, which is situated in Victoria Street. The coffee shop (site one) was chosen as it generally attracts people who can afford the coffee and people who enjoy reading the newspaper. It is generally regarded as an upper end coffee shop and attracts students and working persons from middle to upper class backgrounds. Refer to Figure 11 below. There are many newspapers on offer to be read at the coffee shop; *Fail and Guard* became one of them. The student centre of the university (site two) was chosen based on the fact that there are a large number of students at Stellenbosch University. In an enrolment statistic of 2010, it is recorded that there were 27,694 students enrolled at the university (Unknown, 2015). The research question aims to assess whether public art can open discussion on economic inequality in Stellenbosch, and thus, it would be remiss not to conduct the research in the student centre as the university forms such a large basis of the social fabric of the town as a whole.



Figure 11. Varied newspapers may be read at the coffee shop; patrons freely collect them off the shelf.

Public Art

This is a public art intervention. It forms part of a site-specific research project. The research aims to use public art to open interactive and constructive discussion on economic inequality in Stellenbosch.

failandguard

Click on the tab "I want to take part" if you want to participate.

Email the research facilitator to request the online survey, OR click on the link directly.

Answer the four questions as honestly as possible.

Taking part is cost free, anonymous, and confidential.



failandguard

Figure 12. Focus group presentation slide demonstrating an explanation of the *Fail and Guard* intervention.

What is this?



Tuesday 28th July 2015-
The sculpture/lady noticed that a large group of cyclists stopped for a coffee today, and took a flyer on their way out of the door.

A group of students walked past the young lady while she was reading her newspaper. They stopped and laughed! One of them was thoroughly convinced that she was a real person pretending to be a statue. Another student was convinced that she was a sculpture. They debated as to who was right for quite some time. The young lady just sat in her seat, listened, and carried on reading.

Sign stating "please take a flyer"

flyer

failandguard

Figure 13 Focus group presentation slide of website demonstrating a blog entry from the perspective of the sculpture.

Refer to Figure 13. The sculpture was placed at the coffee shop at various times of the day, usually dependant on the weather. She was not able to be outside during the rain for obvious reasons, such as the newspaper getting wet. She was also not able to be placed outdoors whilst it was windy as the newspaper would not stay fixed in her hands. I needed to plan carefully based on the weather as well as other considerations, such as her seat being taken up by another patron. She had to be seated outdoors in order to be in an ample position for being filmed by a hidden camera. The camera needed to be hidden²⁰ as, should participants become aware of it, they would act out for the camera, and the data may perhaps become unreliable. The sculpture was seated at a table which had a sign stating “please take a flyer”. The flyers were available for patrons of the coffee shop or interested passers-by to take. The flyer (Figure 14) directed them to the website, which had a link to an online survey, which gave the public the opportunity to respond to the four questions which appeared in the newspaper that she was reading; the *Fail and Guard*.




Figure 14. Flyer available for potential respondents; placed on the table at which the sculpture was seated.

²⁰ The hidden camera as part of the research methodology was outlined explicitly in the ethical clearance application which was made prior to the research. Ethical clearance was granted. More information in this regard is to follow in the “ethical considerations” section.

The link to the survey appeared on the homepage of the website, hopefully simplifying the process of getting respondents. At the second site, an opportunity was given for potential respondents to fill out the survey on paper instead of online. The paper surveys were on the table, with pens provided, as well as a box to slot in the response anonymously. I made this method available as there may be a quicker response time, as people are accustomed to paper, pens and manual response entries. Refer to Figure 15, to observe the online survey.

#8



COMPLETE

Collector: Email Invitation 1 (Email)
Started: Saturday, August 01, 2015 12:24:38 PM
Last Modified: Saturday, August 01, 2015 12:31:34 PM
Time Spent: 00:06:56
Email: [REDACTED]
IP Address: 31.186.228.29

Edit Delete Export

PAGE 1

Q1: How wealthy are you?

I am average- I am middle class

Q2: The sculpture (a privileged lady) is reading a newspaper titled the Fail and Guard. Have we 'failed'? In other words, have we (as relatively economically advantaged people), dropped the ball on South Africa since 1994?

Yes- in some ways

Q3: Is economic equality possible in Stellenbosch today? What does an equal society mean to you personally? Is this a far-fetched question?

It is possible but unlikely as human nature tends towards selfish intentions and self gratification before meeting other's needs.
 I think it means all people in society, besides criminals in jail etc, being entitled to basic human rights- water, food, shelter, clothing as set out by the UN guidelines. It means the whole spectrum of society having these things. I think there will always be rich and poor. I don't think you are unhappier if you have less money than someone else necessarily, but if you don't have your basic human rights met, you will be unhappy.

Q4: What is your reaction to this sculpture and newspaper? Do you think that this public art intervention has the potential to open constructive dialogue on economic inequality?

Yes- I do. It is great to have an interesting visual object to spark discussion.

Q5: Would you like to participate in a focus group on Wednesday 12th August 2015? If yes, leave your

Figure 15. Example of completed online survey entry, demonstrating the four questions.

The third type of data (D3) is the camera footage. Footage was recorded at both sites (the coffee shop as site one and the student centre as site two). This form of data has been used as the *Fail and Guard* intervention follows on from *Urban Interactions*, which utilised film, as well as the fact that visual footage creates visually intriguing data.

The fourth data type (D4) collected was the sound recording of the focus group. The focus group comprised seven participants. They were speaker one (a Visual Art lecturer), speaker two (an Economics lecturer), speaker three (an Art student in his/her final year), speaker four (a Management student studying a Master's degree), speaker five (an Economics student in his/her third year), speaker six (an Economics student in his/her third year), and speaker seven (a Mathematics student in his/her second year). The focus group (D4) was integral in the research process as it provided deeper insight into the responses of the surveys (D1).

4.6 Ethical considerations

Permission to use site one was obtained from the owner of the coffee shop in writing. Permission was obtained from the manager of the student centre. The manager of the student centre granted permission for the surveillance camera footage to be given to the research facilitator. I have chosen to only utilise footage from site one as footage from the second site belongs to the student centre and cannot be published. The footage has been observed, and data derived from it. The hidden camera was used in such a manner where close up footage of interactions was not obtained, nor were close up facial features of people published. Subsequent to the intervention underpinning this thesis, a short film²¹ has been produced as a means of sharing the outcomes of the intervention in a less academic or scholarly manner. Owing to the fact that close-up facial features of the public were used in the short film; these individuals were approached and asked to sign a release form. This was necessary in the film which follows up the thesis, however, during the process of capturing footage for the purpose of data collection, release forms were not required as close up footage was not utilised. The flyer stipulated clearly that the project is for research purposes, ensuring that participants are aware of the purpose of the intervention. Clearance was received from the Departmental Ethics Screening Committee at the University of Stellenbosch to obtain data using the chosen methods. The focus group participants were asked for permission as to whether their contribution to the PAR process could be recorded, and they signed a participant consent form which stipulated that I would keep their contributions anonymous.²²

4.7 Data analysis

Inductive content analysis has been used to analyse the empirical data. The data (types one to three) were first analysed by the focus group whereby themes were derived and

²¹ The short film is titled *Equivalence*. It tells the story of a wealthy woman and a less wealthy man residing in Stellenbosch. It is not part of the Masters thesis, but may be viewed as a follow-up project. The film was in the finalist category of a national art competition. It may be viewed at <https://youtu.be/zzDAW7Z6-s0>.

²² A signed focus group participant form can be accessed in the appendices.

confirmed by the group through informal discussion.²³ I have taken the data (types one to four) and derived initial themes and codes from all data types.

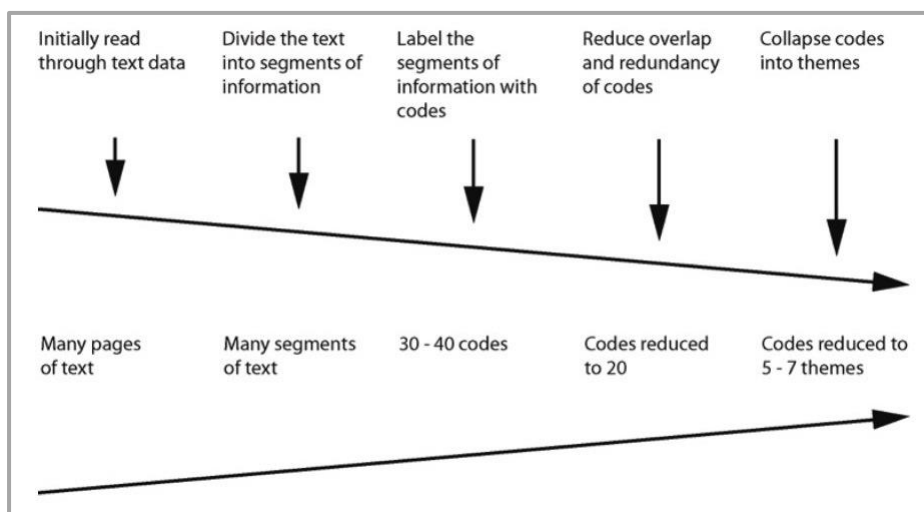


Figure 16. Process of inductive content analysis in *Action Learning and Action Research: Paradigm, Praxis and Programs*, (Zuber-Skerritt, 2001).

In Figure 16 above, the process of inductive content analyses is explained. The themes derived from the *Fail and Guard* public art intervention, have been reduced from thirty one themes into less themes with supporting sub-themes.

4.8 Data validity and trustworthiness

All fieldwork done by a single field-worker invites the question, why should we believe it? (Bosk cited in Miles, 2002)

The above claim points to a need for many to be employed in the research process, as opposed to one. It is for this reason that, from the onset, the research aims at utilising a PAR approach, where many create the data, and analyse the data collectively; co-creating meaning. A tremendous importance is placed on the focus group as the last stage of the PAR process, in that the participants provided theoretical triangulation from their own field whilst analysing the data sheets. The participants of the focus group became the co-researchers in the process.

Miles asserts that “validity is always relative to, and dependant on, some community of inquirers on whose perspective the account is based. Validity²⁴ is relative in this sense

²³ A full transcription of the focus group may be found in the appendices.

because understanding is relative” (Miles, 2002:42). Including co-researchers; as outlined in the aims of using a focus group, still begs the question as to whether the research is valid, based on the co-researchers holding a bias based on their beliefs, rendering the research as relative. Qualitative research is evidently somewhat challenging in that it is based on interpretation as opposed to deduced fact. Maxwell proposes that a “realistic approach” should be adopted when one assesses validity; he proposes that a more realistic and fundamental concept for qualitative research is the rigorous search for understanding as opposed to validity (Maxwell in Miles, 2002). I propose that the search for a different understanding on the topic of economic inequality is the aim of *Fail and Guard*.

4.9 Conclusion

By way of a short conclusion to this section, I will briefly summarise the research paradigm, approach, design, and methodology. The research comprises an arts-based intervention within a PAR design, in order to generate methods for acquiring qualitative data, namely, observation schedules, surveys, film footage, and finally, an interactive focus group discussion. The overall research approach and paradigm posits that the research is interpretive, rejecting a positivist standpoint, and the research approach is inductive, as opposed to deductive.

²⁴ According to Lincoln and Guba (1985:294-301) there are four criteria that should guide the validity and trustworthiness of qualitative data; namely credibility, transferability, dependability, and conformability. *Credibility* refers to confidence in the truth of the findings (Lincoln and Guba, 1985). *Transferability* is another criteria; showing that the findings have applicability in other contexts. Lincoln and Guba (1985) assert that *dependability* is another important aspect of the validity and trustworthiness of qualitative data. This refers to showing that the findings are consistent and could be repeated elsewhere. Finally, Lincoln and Guba (1985), assert that *confirmability* is required, which refers to the degree of neutrality or the extent to which the findings of a study are shaped by the respondents and not researcher bias, motivation, or interest.

CHAPTER 5: DATA PRESENTATION AND DISCUSSION OF FINDINGS

5.1 Introduction

The findings of the *Fail and Guard* public art inquiry will be presented and discussed in this section. The findings will be presented under the broad categories of two themes, with many sub-themes. Data will be presented according to coding which will be tabulated and explained. I hope to discuss each sub-theme as interwoven with the theoretical perspectives of the inquiry, as well as upholding the broad contextual background of the research as discussed in Chapter 2 of the thesis.

In order to embark on offering the findings of the inquiry, it is necessary to return to the research question, aims, and objectives. The research inquiry asks: to what extent can a site-specific public art intervention, titled *Fail and Guard*, open discussion on economic inequality in Stellenbosch? The sub-question asks to what extent a PAR process can stimulate dialogue regarding economic inequality in Stellenbosch, in people from a high income bracket (action), and challenge people from a high income bracket in terms of their responsibility, as a result of increased awareness. In the first chapter of this thesis, the definition of a discussion was outlined as “the action or process of talking about something in order to reach a decision, or to exchange ideas” (Oxford English Dictionary, 2015. Sv. ‘discussion’). Based on the above definition of a discussion, it has become clear to me that I have created an opportunity for the public to consider, or examine a particular topic; exchanging ideas and exploring solutions on the topic. The exchange of ideas and exploring solutions will be discussed in this chapter as the findings. The findings will therefore be presented as aspects of a discussion, and an investigation on how the discussion took place, as well as whether it was effective, as opposed to outlining a complete solution to the issue of economic inequality. In other words, one final decision or solution to the problem of economic inequality in Stellenbosch is not the intended outcome of this research inquiry; opening discussion using public art has been the aim and intention.

The main research aim of this study has been to reflect on the use of public artworks, specifically the *Fail and Guard* inquiry, and their potential to have a positive and transformative effect on broader society. The research objectives were, firstly; to investigate the potential of a site-specific public art intervention, titled *Fail and Guard*, to open discussion on economic inequality in Stellenbosch. The second research objective was to design and execute a site-specific public art intervention, as part of a PAR process aimed at stimulating dialogue regarding economic inequality in Stellenbosch in people from a high-income bracket.

It is my intention in this section to extrapolate on whether the research aims and objectives have been reached, as well as how sufficiently the research question has been answered. The four data sources that will be consulted, from which themes have been derived, by means of inductive content analysis, are D1 which refers to observation schedules,²⁵ D2.1 which refers to online survey entries, D2.2, which refers to hardcopy survey entries, D3 which is the film footage,²⁶ and D4 which is the proceedings of the focus group.²⁷

In order to embark on presenting the data from the four data sources, as well as discuss the findings interwoven with the theoretical framework of the inquiry; I would like to briefly revisit and abridge the framework as demonstrated in Figure 4 in Chapter 3. As this research is situated within the overall arena of social justice education; rendering both the researcher and the participants as learners of society, it is proposed that transformation with regards to economic inequality in Stellenbosch, is the overall impetus of the research. The arts- based intervention, as part of PAR design, hopes to catalyse reaction from the public by means of accessing their imaginations; this use of art in the service of social justice as proposed by Greene. Once imagination is catalysed, or interest stirred, it may potentially result in voluntary participation by means of action in the form of completing the survey, as well as prospective attentiveness towards reformative action with regards to economic equality in general. With regards to Lefebvre's theories on space; the public art intervention interrupts daily social space, in order to possibly catalyse the public to consider abstract systemic space of capitalism under which economic inequality plays out, as well as allow the individual to be exercised in his/her mental space. Engaging in mental space, in other words, thinking deeply on the matter and engaging in a form of reproduction of inner space, may involve a negotiation of the difficult shift in space between *redefinition* and *internalisation* stages of social identity formation. Another aspect of reproduction of mental space is engaging in Freirean dialogical action; displaying a willingness to converse on the matter and answer questions. The dialogue aims to encourage an awareness of the potential for humanisation, which may lead to a deeper knowledge of the freedom to act in a manner which points towards transformation with regards to the topic of economic inequality in Stellenbosch. The above recollection of the theoretical perspectives can be visually

²⁵ The observation schedules are observations made only by the research facilitator, but include informal interviews and conversations at the sites.

²⁶ The film may be viewed at www.failandguard.simplesite.com.

²⁷ The speakers in the focus group will be labelled as Speaker 1 (S1) and so forth. RF refers to Research Facilitator. D4 (6), for example, refers to page 6 of the transcription of the focus group. For easier scanning of the focus group contents; the listener guide may be consulted in the appendices. D4 (S1) refers to Speaker 1 of the focus group.

understood in the diagram below (Figure 17); which places the theoretic perspectives within the broad paradigm of the research inquiry as a whole.

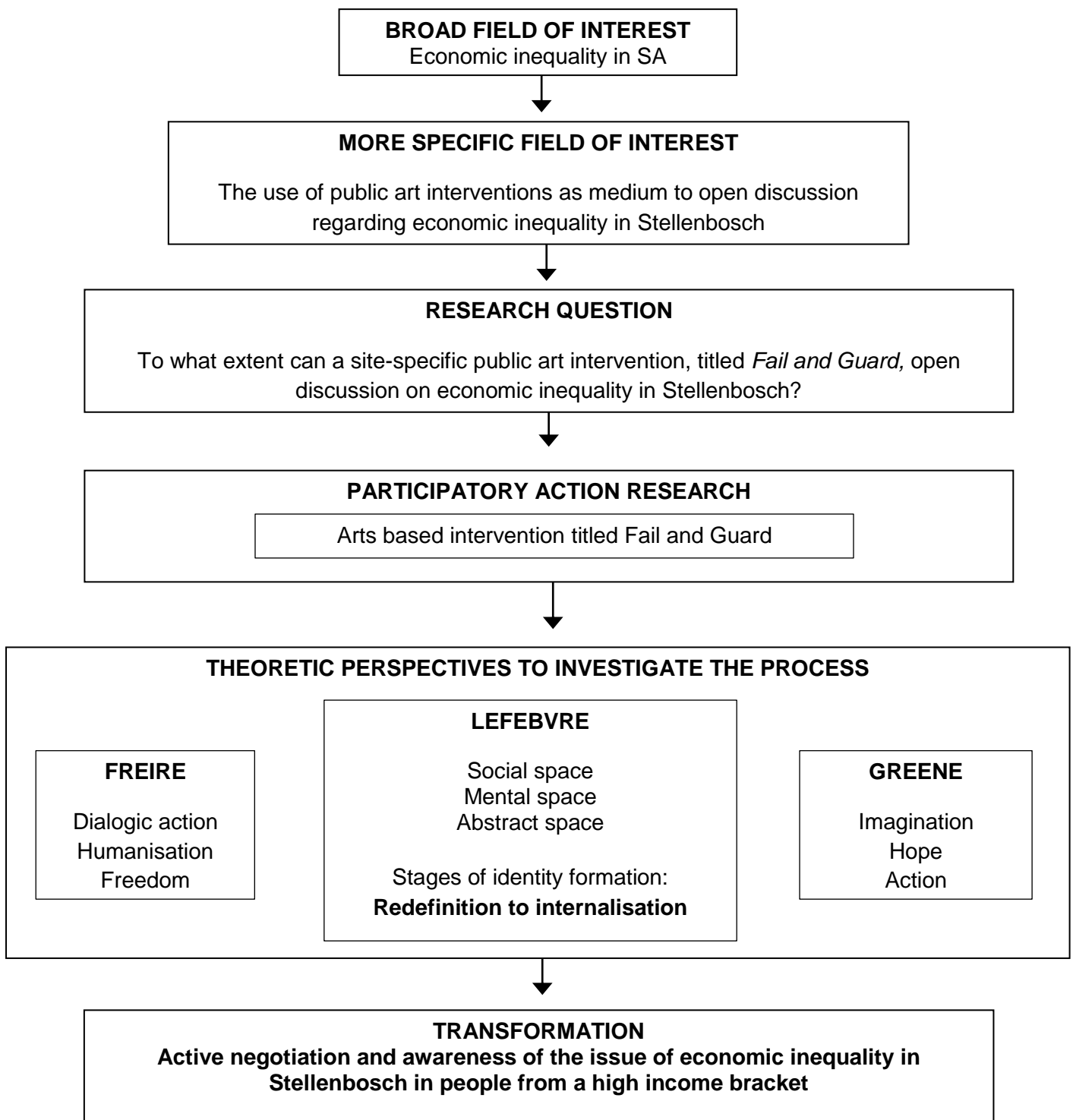


Figure 17. Diagram demonstrating the theoretic perspectives as placed within the research.

I will discuss two broad themes with many sub-themes in Chapter 5. For each sub-theme, there will be a brief description of the sub-theme, a presentation of findings, followed by a

discussion at the end of the section, recalling the theoretical perspectives throughout the discussion. The first theme category sheds light on what kinds of experiences the arts-based intervention awakened in participants. The theme category deals with the social reactions to the public art intervention and has five sub-themes. The first sub-theme deals with the public's understanding of the intervention. Another sub-theme negotiates the public's fear of the sculpture and feelings of distrust. The next sub-theme outlines the levels of participation between the public and the sculpture reading a newspaper. Another theme discusses reactions through humour. Many people spent a lot of time negotiating whether the sculpture was real or unreal; this discussion is included in one of the sub-themes. The last sub-theme of the first theme deals with the degree to which active facilitation was by the research facilitator.

The second theme category deals with shedding light on the kind of thoughts and dialogue that the intervention brought forth. It deals with the responses to the topic of economic inequality opened by the intervention. Seven sub-themes will be discussed in relation to theme two. The first sub-theme is the notion of being stuck, or somewhat mentally cornered as a privileged person living in Stellenbosch. The next sub-theme deals with the feelings of guilt and shame, or humility and empathy that were brought to the fore in the data throughout the intervention. Another sub-theme will deal with the confounding of race and class, followed by a discussion of a sub-theme dealing with responsibility and accountability with regard to wealth. The aforementioned sub-theme continues into a similar discussion on individualism and greed. Another sub-theme will deal with the propensity for privileged persons to perhaps have a warped perception of wealth. Lastly, the notion of laying blame outside of self will be discussed.

DATA CODES FOR DISCUSSION OF FINDINGS			
Data 1	Observation schedules	D1	Example: D1 Day 3 refers to the notes made on day three of the intervention in the appendices.
Data 2.1	Surveys (hardcopy)	D2.1	Example: D2.1#1 for survey hardcopy 1
Data 2.2	Survey (online)	D2.2	Example: D2.2#1 for online survey 1
Data 3	Film footage	D3	Example: D3 (site1) refers to footage captured at site one of the intervention.
Data 4	Focus group transcription	D4	Example: D4 (1) refers to page one of the focus group transcriptions in the appendices. D4 (S1) refers to speaker one of the focus group.

Table 1. Coded data for the discussion of findings

5.2 THEME 1: Social reactions to the public art intervention

The first theme of the findings will be the related to the social reactions to the public art intervention. In the section below the data will be presented under the following sub-themes; understanding the intervention, fear of the sculpture, levels of participation, reacting through humour, and active involvement from the research facilitator. A discussion will follow after the presentation of the data.

5.2.1 SUB-THEME 1.1: Understanding the intervention

This theme will discuss the social reactions of the public to the *Fail and Guard* art intervention. The intervention is tri-partite in nature; a sculpture representing a privileged woman, a newspaper titled *Fail and Guard*, and the props (a hand bag with contents). It became apparent that some members of the public did not know what the intervention was about, whereas others took time to read the newspaper, log onto the website, and answer the questions online, thus enabling them to understand what it was about. This theme deals with whether people were able to identify with the sculpture, and the topic she is addressing, through personification and the props.

I will briefly present findings related to this sub-theme. Respondent in D2.1#1 asserts that “it draws people’s attention”. In the focus group, it was explained that “by nature this is a quiet intervention. She is quietly sitting there, quietly asking questions, and you have no obligation to answer them if you don’t want to... which is precisely why the video footage is silent... everything is happening mentally as you are figuring it out visually” D4 (7). It was also discussed in the focus group that it is “about a privileged person relating to a privileged person who is not real... navigating the space between your own mind and your conscience, and the difficult questions that are being asked of you” D4 (5)

Conversely, D2.1#1 states that “...it is unclear as to what it is about”. This is after the respondent mentioned that it attracts attention. Another respondent stated: “I got the link to Mail and Guardian... Fail and Guard” (D1, Day 6). Another respondent also stated: “Yes, the Fail and Guard- got the link to M&G” (D1). D2.1#11 stated: “I had no idea what the sculpture was about and still can’t see the relevance in it”. This demonstrates that for some, it may have just been humorous, or weird, as opposed to a constructive means of catalysing discussion as the research question proposes. Similarly, an observation from (D1) states that the research facilitator “had to explain the signifiers: a newspaper asking questions, a book on contemporary South Africa, an expensive handbag”. This demonstrates that there were initial obstacles with regard to understanding the intervention that sometimes needed

to be overcome, in order for the research objective of stimulation of discussion by means of an arts based intervention to take place.

5.2.2 SUB-THEME 2: Fear of the sculpture

An obstacle that needed to be overcome by the research facilitator was that of the sculpture “freaking people out” instead of inviting them into the discussion. This comment was made by a passer-by on one of the days of the intervention. This theme deals with presenting the instances evident in the data where the public had feelings of distrust as to what the sculpture was doing in their space, as well as it causing them to fear its presence, as opposed to being intrigued by it.

An observation from (D1) shows that a person said “this freaks people out”. A scene of a girl shaking her shoulders and whole body because the sculpture, according to her; is creepy, is also evident in the film footage (D3).²⁸ Another instance of fear or mistrust of what the inquiry is about, and this is an instance that will be fondly remembered, is evident in (D1) where a student ran up to me and asked, with a big smile on his face, what it was all about. The inquiry was explained, and then he frowned, saying: “Oh, so you mean I’m a prop now and I’m part of this thing because I’m here”.

5.2.3 SUB-THEME 3: Levels of participation

When a person sees the sculpture in the public space, he/she may be surprised about her presence, or he/she may not notice the sculpture at all. If the member of the public is interested, and their imagination has been catalysed, they may approach the sculpture to see what she is reading, provided that the person is not fearful of it (as mentioned in the previous section). This section will be investigating the levels of participation evidenced by participants. Refer to Table 2 below which outlines that the reactions that are evidenced from Level 1, where the person does not notice the sculpture at all, until Level 11, which involves looking, approaching, taking a flyer, and completing the survey. The following section, where the findings related to the sub-theme are presented, will refer to Table 2 during the discussion.

S1 (D4) comments that something noticeable about Stellenbosch, is the “ability to make people invisible. I’ve never experienced that before I’ve come here”. Figuratively speaking, although the speaker is referring to a Stellenbosch local’s treatment of a beggar in this instance, this observation on invisibility is similar to a Level 1 of participation, where a person

²⁸ This instance can be seen in the film which is at www.failandguard.simplesite.com

is not noticed at all. This is furthermore evident in (D1) and (D3) which show that “people don’t see her; they are carrying on with their lives- they are busy”.

LEVELS OF PARTICIPATION	
Level 1	Do not notice her at all
Level 2	Look at her- virtually no reaction
Level 3	Look at her and assess if she is real
Level 4	Look at her, delayed reaction, discuss with others, look for some time to determine if real
Level 5	Look, approach with hesitance
Level 6	Look, approach, and touch her to check if she is real
Level 7	Look, confidently approach her or interact with confidence in a playful or fun manner
Level 8	Look, approach, read the newspaper or flyer that she is reading
Level 9	Look, approach, read the newspaper, take a flyer
Level 10	Look, approach, read the newspaper, take a flyer and a survey
Level 11	Look, approach, read the newspaper, take a flyer and a survey, fill in the survey

Table 2. Diagram of levels of participation; demonstrating the extent to which a respondent took part in the intervention.

Level 2 and 3 are evidenced in an observation from (D1 Day 7) where it was noticeable that “lots of people look at her but don’t know if they can touch it or not- don’t know if they are allowed to”. Level 5 is evidenced in both the film (D3) and the observation (D1 Day 1), which show that two people came back after their coffee and looked at her; reading the question; “Have we failed?” They then walked off without taking a survey, or reading more of the newspaper. Level 5 is further evidenced in an informal interview at site 1 with a patron of the coffee shop. The patron states: “people don’t touch her around here- this is a conservative community” (D1 Day 6). He continued stating that “Stellenbosch Moms don’t want to look stupid by touching her so they just look”.

Observation from (D1 day 5) and (D3) showed that many people laugh and are interested but do not want to have a formal responsibility in taking part in the project. They enjoy being entertained, but have difficulty in wanting to step into the research further. This was particularly evident to me when a group who had laughed at her, and tried to see whether she was real, were approached and asked if they wanted to get involved. Their response was one of a lack of trust and feeling interrogated, which points back to the previous sub-theme, where it was shown that trust is a key factor. There was also a sense of not wanting any formal responsibility in the public art intervention, and that to laugh at the sculpture based on it being a visual trick, was sufficient; a deeper look into the reason for her presence, didn’t seem welcomed in that moment. Some members of the public loved discussing the inquiry and were eager to take part, whereas some were offended when approached.

5.2.4 SUB-THEME 4: Reacting through humour

In (D1 Day 1) it is observed that a man sits down with the lady and starts a conversation exclaiming; “this is my wife!” Similarly, in (D1 day 7 site 2), a student came up to her and laughed; asking if he can take the chair, and if she wants company.

In (D4 Page 2) it is observed that there was a lot of laughter in the focus group. The role that humour plays throughout the public art intervention is significant in that it is a method of taking a heavy matter, and making it light-hearted and ironic. In D3 footage from site one, a van load of people disembarked, and one by one each person slowly went to have a look at the sculpture; with one young man caressing her face. In D3 footage from site one, an elderly lady spends an extraordinarily long time examining the sculpture with a particularly confused look on her face; wondering what it was all about.

S2 comments in (D4 page 4): “I love that anecdote of the guy who said... can we please not talk about such serious things while I’m having my coffee....that summarises Stellenbosch for me!”

5.2.5 SUB-THEME 5: Active involvement from research facilitator

Refer to the Table 3 below which tallies the survey respondents’ views on whether the sculpture is an effective catalyst on the topic of economic inequality.

Question	No. of respondents	Yes	No	Other
Question 4: Do you think that this public art intervention has the potential to open dialogue on economic equality?	22	15 people said that it does have the potential to open discussion.	5 people said that it doesn't	2 people did not give a clear distinction between yes and no.

Table 3. Demonstration of whether respondents think the sculpture can be a catalyst

D4 (6) explains how it is important for the research facilitator to be in the space. Some participants were willing to engage with questions and filled in the survey when asked, and once they knew what it was for. The above fact demonstrates that the research facilitator helps participants to move between levels of participation. However, the ideal would be that the intervention requires no assistance from the researcher.

5.2.6 Discussion on social reactions to the public art intervention

In this section, I will discuss the data which has been presented above from the first sub-theme; understanding the intervention, in relation to the theoretical perspectives of the study. The fact that the sculpture draws people's attention, as one of the respondents proposed, alludes to Lefebvre's spatial theories in that it is an interruption to the norms within a social space by re-enacting the social activity in the space, such as drinking coffee and reading the paper, thereby (re) producing the space and what happens within it. The data presented from the focus group discussion states that the intervention deliberately involves a privileged person being inserted into the social space, thus allowing a potentially²⁹ privileged person who passes by the sculpture, to be given the opportunity to investigate as to whether she is real or not, thus engaging mental, or conceptual space. The above point is reminiscent of Baudrillard's notion of the mirror and hyper-reality. The potential participant has to navigate the space between what he/she sees, and what it represents to him/her; and how it may perhaps reflect a form of self back to the member of the public. He/she furthermore needs to make a decision as to whether he/she is going to navigate the mental or inner space that is required to answer the challenging questions concerning wealth evident in the survey.

The above discussion on interrupting mental and social space also pertains to Maxine Greene (2000) in her assertion that imagination may be used to bring about the possible. Greene asserts that "teaching and learning are matters of breaking though barriers - of expectation, of boredom, of predefinition" (2000:14). Her thoughts come into play in that the member of the public has an opportunity to answer questions in a different; and unexpected manner. Dewey (quoted in Greene, 2000) reinforces Greene with regard to these findings in that the imagination has been accessed, and this, he believes, has the capacity to break through the inertia of habit. The sculpture may contain the potential to break the normal habits at the site by doing what people do there; thereby attracting attention once it is realised that she is not real. The above discussion on Greene and how her theories play out in the research, points to the research aim of investigating the potential for public art, specifically the *Fail and Guard* public art intervention, to stimulate discussion on economic inequality with the hope of a transformative effect on society. S1, from the focus group, comments on the effectiveness of the sculpture in perhaps achieving this research aim.

²⁹ While the two sites of the public art intervention (coffee shop and student centre) have been carefully selected based on the fact that it is presumed that people of a high income bracket frequent these two sites, it cannot be assumed that this is always the case. Many people who interact with the sculpture representing a privileged person may not fall within a high financial bracket, but based on the setting, they would be in the minority.

S1 asserts that the “one thing that confounded people was that there was someone sitting there quite passively in a sense but still exploiting their economic agency. This was someone who was asking questions silently but still at the same time comfortable to live their own life...and it's not good...it's uncomfortable [she is emulating complacency]” D4 (13). Again, mention may be made of Baudrillard's theories in that S1's comment above on the sculpture, points to Baudrillard's theory on simulacra and hyper-reality. The sculpture enacting the lives of people living in Stellenbosch is like a mirror, perhaps suggesting that she is asking questions about issues, yet doing nothing. Perhaps in this instance, the copy of the real; the sculpture reading the newspaper, as it acts as a mirror, a representational device, may become a form of truth in its own right; emulating back to a person some of their own questions, enabling them to critically examine inner or mental space. Freire's sentiment in that “knowledge about ones' reality can be co-created” (1990:120) counteracts the issue that she is sitting there doing nothing. Freire continues in this vein by stating that “as they attain this knowledge of reality through common reflection, and action; they discover themselves as its permanent re-creators” (1990:50). It is part of the research aim of this intervention to stimulate active negotiation of the issue of economic inequality, and to reflect on the degree to which this happened by means of the arts-based intervention, Fail and Guard, as part of a PAR process. With regard to the aim, if the research had involved placing a sculpture of a privileged person in the social space of a coffee shop and the student centre of Stellenbosch, and doing only this, then it would be arts-based research, yet it would not involve any formal participation. It would then have been a form of reflecting reality to people of a high income bracket residing in Stellenbosch, and would have perhaps presented a hyper-reality to passers-by, but would not have offered an opportunity to be part of what Freire terms as “co-creation” of knowledge, as mentioned above. It would have merely suggested one version of the reality of being a wealthy person living in Stellenbosch, yet would not allow the co-creators of knowledge to be part of the production of space, or in better terms; the (re)production of space. This is where the participatory aspect of the research comes into play in that public art has been employed as catalyst, reflecting one version of reality (my version, as the researcher, and how I have chosen to put forth the identity of a privileged person as represented by a sculpture) with regard to economic inequality, yet, as a secondary research layer, as well as it being the basis of the secondary research question, a participatory response and co-creation of knowledge is invited, and potential solutions to the issue are beckoned.

Along with the beckoning of participation put forth by the public art intervention, came a need for me as the researcher to be willing, in Freirean terms, for participants to be co-creators of knowledge as discussed above. It became evident to me during the research process that

the focus group provided a rich source of triangulation in terms of analysis of the data, and that without it; the dialogical action may not have been as participatory. S1 and S2 in the focus group discussion (D4) further the abovementioned notion of Baudrillard's *hyper-reality*. S1 mentions "performance pieces like Marina Abramovich, *The Artist is Present*³⁰... she sits there in the gallery and people have the opportunity to look at her...they are confronted with the observation... Not many people have that opportunity to look into the mirror every-day and say "who the hell am I"?

S2 responds stating; "well, it takes a lot of courage to do that and I don't think we have strong enough ego to do that". S1: "We are not cultured enough to do it". S2 continues, stating that: "We are immediately defensive as soon as we have to face ourselves". The honest comment made by S2 in the focus group points to the tension that a person may feel when they have to face the person who is reflected in the mirror, as is enacted within the social space when a participant unwittingly looks at him/herself in the mirror by looking at the sculpture. S2 therefore captures Baudrillard's notion of the hyper-reality of looking into a mirror, and how this is perhaps suggested by the action of a person relating to a sculpture representing them.

The above discussion points to a distinct negotiation as to whether the sculpture is real or not. It alludes to Lefebvre's overview of space and how it may be produced, and in this instance, reproduced based on what one sees within the mirror having been reflected, thus catalysing response and dialogical action (filling in the survey) with regard to the questions asked in the newspaper that the sculpture reads.

The sculpture has been discussed in the above section; the relevance of the newspaper as a further prop of the intervention, therefore needs to be unpacked. With regard to the data from sub-theme one on understanding the intervention; certain respondents captured the conceptual link between the title of the newspaper, the *Fail and Guard*, with the well-known South African newspaper; the *Mail and Guardian*. It is important to mention this in relation to Lefebvre's notion of social space being produced within abstract space in that the *Mail and Guardian*, as it is a newspaper, will naturally be dealing with issues of national socio-political concern. The above point renders the *Fail and Guard* as a newspaper, an un-real copy playing on the words "Mail" and "Guard" of the real newspaper; which deals with abstract

³⁰ Marina Abramovich is a performance artist who, during her show titled "The Artist is Present", sat in a chair in a gallery for eight hours a day. Visitors flooded in and, one by one, occupied the chair opposite her. Some wept and others responded by laughing. For three months, Abramovic sat in the chair and drew record crowds to the gallery. It became one of the most famous and controversial pieces of performance art ever staged (The Guardian News and Media, 2014).

socio-political space within the social space that the sculpture and her newspaper appears. The data presented under sub-theme one shows that some respondents understood the purpose of the newspaper title, and some did not identify with it. The newspaper title and investigating the contents of the newspaper required a passer-by to have a willingness to engage with his/her imagination and to wonder what the sculpture and her newspaper were doing there. It required a passer-by and potential respondent to wonder enough that he/she would want to answer the questions evident in the *Fail and Guard* newspaper, thereby taking a flyer, logging onto the website, and answering the questions. One respondent stated quite plainly, as evidenced in one of the observation schedules (D1) that he understood the link to the *Mail and Guardian*, but did not want to proceed with answering questions as he was not interested, conversely, others stated that it was the title of the newspaper that made them interested in taking part (D1).

To conclude the discussion of this sub-theme, which has attempted to outline the various degrees to which the intervention was understood, I would like to bring to the fore a humorous anecdote; a comment made by the young man represented in the image below. The young man spent some time peering over his shoulder at the lady sitting near him, and eventually figured out that she wasn't real. Based on the fact that he had been visually tricked, and was rather amused by this, he eagerly took a survey and began to fill it in. His response is explained below.



Figure 18. (D2.1#7) states that "it was surprising to realise that she wasn't real after sitting behind her for like 5 minutes".

The above instance of humour and fascination, which caused the participant to respond, is thematically close to sub-theme four which deals with reactions based on humour. I will briefly discuss the data of this sub-theme as part of the overall discussion on the social reactions to the public art intervention. As mentioned in the presentation of data, it is observed that there was a lot of laughter in the focus group. The role that humour played throughout the public art intervention is significant in that it was a method of taking a heavy matter, and making it light-hearted and ironic. In this light Janet Holmes (2000) has argued that humour is often used as a strategy to “licence challenges to ... power structures” (Holmes, 2000:159), in other words, humour can provide a vehicle through which difficult issues – like economic inequality in this case – can be dealt with. Throughout the intervention, it was my hope that the use of an arts based intervention, which caused people to laugh and be fascinated, would catalyse imagination and resultant discussion.

The sculpture had a handbag sitting next to her on a table. It contained a wallet with ten rand and various other objects. It was interesting to note people’s humorous reactions to the open handbag once they realised that the sculpture was not real and therefore could not guard her own bag. (D1 day 1) showed that “no-one touched the handbag. No-one tested to see what was inside”. (D1 Day 2) showed that one man took the handbag as a joke, and then returned it complete with its contents ten minutes later. However, in (D1 Day 8) it was observed that the handbag was finally stolen. This took place in a quieter area, where the person who stole it probably would not have been seen by anyone. It took place on the last day of the intervention.

The following section of the discussion on the social reactions to the intervention; will focus on the data which has been presented on sub-theme two, which deals with a fear of the sculpture. The data that has been presented for sub-theme five; the active assistance required by research facilitator, will also be discussed in the next section.

The research methodology chapter of the study outlines, as part of a PAR design, that a catalyst communicator is necessary; a person who has to be able to work with people and to gain trust. Similarly, Freire states that: “whoever lacks this trust fails to initiate (or will abandon) dialogue, reflection, and communication” (1990:111). Freire and van Gorder (1990) both stress the importance of trust in order for effective communication to occur. Based on the fact that opening dialogue, and in Freirean terms, fostering dialogical action, is at the crux of the intervention, it is extremely important that trust be maintained. There were various instances where it became evident to me, as the researcher, that trust may have been violated. I will briefly describe them. The first instance points back to the data

presented earlier, where the member of the public ran up to me and very excitedly wanted to know what the sculpture was doing on the street. I briefly explained the purpose of the intervention to him; and his excitement dissipated as he realised that he was, in his own words; “a prop” (D1). This was an instance where a potential respondent and participant in the intervention, did not respond well once it was understood that he was being observed. His initial excitement at the strangeness of seeing a sculpture of a person at a coffee shop, degenerated into feeling used, for lack of a better word.

I deliberately did not want these kinds of instances to happen too often as I feel that me being there, and being seen as I set up the sculpture, removed the theatrical aspect of the intervention, and showed the behind-the-scenes set up of the intervention. My presence during the set up, and set down of the sculpture both did, and did not, work in my favour, depending on how the purpose of the intervention was received once explained. If I was able to win the potential respondent over with my explanation of what I was doing; then the trust was retained. One particular instance in which the trust of the member of the public was gained was evidenced in a passer-by laughing as I picked up the sculpture to carry it to the vehicle at the end of the day. The passer-by was tremendously amused and asked what the intervention was about. I explained it briefly and gave him a flyer, as he kindly offered to help me carry the sculpture to the vehicle. He was very enthusiastic about the intervention and agreed that dialogue on the topic of economic inequality was necessary in Stellenbosch. There was a high probability that he would log onto the website and complete the survey, however, I would never know if he did based on the fact that the survey is confidential and anonymous. Conversely, if I was not able to win the member of the public over with an explanation, then trust dissipated, resulting in a low probability of the person participating and answering the survey questions.

At this point in the discussion, I would like to recall the notion of the “catalyst communicator” put forth by Nair and White (1999) as discussed in the research methodology chapter of the study. The main research question of the study asks after the extent to which a public art intervention can open discussion. I have proposed in Chapter 4 that the catalyst communicator is the sculpture, and the degree to which the sculpture and newspaper successfully open discussion on their own (without my facilitation) plays a large role in determining the answer to the research question, and assessing whether the research aim has been met. Based on the fact that fear of the sculpture, and the trust needed during process of PAR have been discussed, I will now discuss the data that has been presented earlier with regards to sub-theme five, which deals with the active assistance required by the research facilitator. Part of answering the research question, is determining to what extent

the research facilitator had to default into being the catalyst communicator (help explain the intervention and how to take part to the public). In some instances the public was catalysed by the sculpture alone. There is an evident oscillation between the catalyst communicator being the sculpture, as it has been proposed in Chapter 4, and at other times, the research facilitator had to help with the catalysing.

The desired aim was that the intervention would, essentially, run itself, with no involvement on the part of the research facilitator. This took time; however, the intervention did eventually explain itself. The sculpture became self-sufficient as the catalyst communicator. This was evident in that respondents who had just filled out the survey began to explain to other interested contributors how to go about participating, while I was able to sit quietly at the site observing, with no-one aware that I had anything to do with the intervention (D3- appendix C). This was the highlight of the research for me, as it was these moments that were the data that is able to answer the research question in a positive light; that yes, the *Fail and Guard* public art intervention is able to open discussion on the topic of economic inequality in Stellenbosch, and it is able to do so on its own, without the assistance of the research facilitator. That being said, it took time for this point to be reached, in that I first had to explain it to a few members of the public, and then eventually, as time passed, and as people saw others taking part, they naturally deduced that participation was invited.

Lastly, to end the discussion on fear of the sculpture, the trust that is required, and the active facilitation of the researcher; a key factor of the intervention is the hidden camera. In D4 (5), it is explained why the camera had to be hidden; to prevent people acting up for it, which would adjust the data significantly, and to prevent a distrust that will detract from the dialogical action. If the public sees that they are being filmed, then they may act for the camera, and the reactions will not be genuine; thus impeding the data. If a person were to ask the research facilitator if it was being filmed, an honest answer would be given.

Throughout the intervention; no one asked.³¹

Lefebvre's notion of mental space; or what I term as inner space becomes relevant to the discussion when the levels at which the public participates is observed. In the next section, I will discuss the data that has been presented on sub-theme three; levels of participation. If a participant demonstrates willingness to take part in the intervention and thereby, inadvertently, a willingness to approach the issue of economic inequality, it can be proposed

³¹ I am aware that many people probably did ask amongst themselves whether the sculpture was being filmed from a distance; but very few people queried the matter with me. I found that those that did query it were interested, as opposed to offended.

that they are willing to access mental space, with regards to the social space. Lefebvre states, with regards to mental and social space: “to what extent may a space be read or decoded?” (Lefebvre, 1974:6) To what extent are people willing to open up to the questions embodied in the public art inquiry? This question relates to the overall research question, which asks to what extent the public art intervention can open discussion on economic inequality. The research question is intricately linked with the discussion of this sub-theme in that the sub-theme strives to assess various levels of participation, and the argument in this section hopes to gauge the extent to which the public art was able to illicit dialogical action from the public.

The presentation of data earlier on with regards to the sub-theme on levels of participation evidences an instance where it is explained that people in Stellenbosch would prefer not to look stupid by touching the sculpture, but would rather look at it from afar and stay away from it. They would be relating to the sculpture at a level three or four according to Table 2 where one looks at the sculpture, but does not approach it, or read the newspaper. Another significant instance would be the data which shows the instance where two people came back after their coffee and looked at the sculpture; reading the question; “Have we failed?” They then walked off without taking a survey, or reading more of the newspaper. One cannot assume that not participating, or taking interest, equates with a person being disinterested in economic inequality, however, it creates pertinent food for thought to apply the Jackson-Hardiman model of social identity theory to the discussion of sub-theme six; levels of participation. It is pertinent to try to ascertain where a participant may be within the stages mentioned in the Jackson-Hardiman model of social identity theory as discussed in the theoretical perspectives of the study. One could speculate that a person who is aware of their socio-economic standing, as one who is relatively economically advantaged by virtue of the fact that they can afford to purchase coffee from the establishment, as well as afford to live in Stellenbosch, could admit that they are at the stage of identity formation where they know that they are wealthy (acceptance of their socio-economic standing), but may seem reluctant to consider any other lifestyle.

I realise that claims such as these are, however, purely speculative as it is not possible to make any conclusive assertions based on the information I gathered through my research. The Jackson Hardiman model proposes that a person starts in a naïve stage (in relation to the research question of this study it would be a state of being unaware of ones’ wealth in relation to others). The person then moves to an active or passive *acceptance* stage (he/she becomes aware of the socio-economic discrepancies and accepts that it is unfair, or may feel that it is not unfair). The person may then move to a stage where they redefine

themselves. The person who redefines him/herself may be what Freire terms as a person who has become humanised, and may be a “radical”, in that the radical is unafraid to confront an issue, talk about it, and take action towards transformation (Freire, 1990). The space between redefining oneself and internalising the lifestyle changes that one would perhaps need to make in order to live as a redefined person, seems a small gap, but in reality, it may be the largest gap within social identity formation. The gap is demonstrated earlier in the thesis in Figure 3.

Recalling the data presented on sub-theme six, which shows S1’s experience of living in Stellenbosch, S1 explains his amazement at the ability of people to make a person who may have less than them (a beggar) invisible. There is a pretence that the person does not exist, and that the issue of economic inequality, therefore also, does not exist. This perhaps points to the gap that has been mentioned above, where it is almost easier to accept ones standing in society, and accept that society is un-equal, thus perhaps indirectly rendering it as acceptable to pretend that the problem does not exist, and to make the person reminding one of the issue, invisible.

5.3 THEME 2: Responses to the topic of economic inequality opened by the intervention

This theme will deal with the various responses that were offered, as part of the PAR process, with regard to the topic of economic inequality. In the section below the data will be presented under the following sub-themes; being stuck or mentally cornered, confounding race and class, responsibility and accountability, feelings of guilt and shame, or humility and empathy, individualism and greed, warped perception of wealth, and laying blame outside of self. A discussion will follow after the presentation of data.

5.3.1 SUB-THEME 2.1: Being stuck or mentally cornered

Question	No. of respondents	Yes	No	No direct answer
Question 3.1: Is economic equality possible in Stellenbosch today?	26	10 people said that economic equality is possible in Stellenbosch	15 people said that economic equality is NOT possible in Stellenbosch today.	1 person did not give a clear answer

Table 4. Demonstration of whether respondents think that economic equality is possible in Stellenbosch today?

Following on thematically from the above mentioned question on whether economic inequality is possible; many data sources evidenced the theme of privileged South Africans feeling mentally cornered in this regard. D2.2 #5 states: “I don’t know which actions will achieve economic inequality”. D2.2#6 says that: “One gets tired of trying and just lets things be”. D2.2#10 states that “there is a lot of hopelessness associated with it”.

5.3.2 SUB-THEME 2.2: Confounding race and class

This section discusses the economic struggle as based on class as opposed to race. S2 differed in opinion to the above comment during the focus group: “I can’t believe you can’t see that it is clearly a white woman sitting there in a clearly privileged environment....”. RF: “Which it actually isn’t”. S2: “Oh, isn’t it?” RF: “No, I deliberately made it ambiguous” D4 (13).

D2.2#4 responds to the question asking whether privileged people have ‘failed’ as follows: “By that you mean, whites... being a white woman yourself”. For some, it seems pertinent that one states it clearly that the target for the questions are privileged white South Africans residing in Stellenbosch; however, it cannot be assumed that all economically advantaged people are white anymore.

D2.1#1 states that “equal opportunities... no matter the race, culture, or privilege” is needed for economic equality. D2.1#3 would like “an equal society means equal privileges....regardless of race....no quotas”. D2.2#9 states that one needs to “...realise the repercussions of the BEE.”³² S2 states that “black privilege...is so close to white privilege that the minute you are close to white privilege that’s when racial issues come out. If you’re a poor black individual you’re not going to be invited into a space where you get first-hand experience and information about how white people feel about black people”.

5.3.3 SUB-THEME 2.3: Responsibility and accountability

Question	No. of Respondents	Yes	No	Other/ no answer	Comment
Question 2: Have we ‘failed’?	26	17 people said yes.	8 people said no.	1 person gave no answer	Most mentioned government failure

Table 5. Demonstration of whether respondents think that privileged people of South Africa have failed since 1994?

³² BEE refers to Black Economic Empowerment.

The second question asked whether privileged people of South Africa feel that they have 'failed' since 1994? S6 asked a pertinent question in the focus group in relation to the above point. "How many surveys were filled out in total"? The research facilitator responded stating: "twenty six... I noticed that some people picked up the survey and saw the first question asking them how rich they are, and then put the survey back not wanting to answer it" D4 (8). S1 (D4 Page 9) explains with regard to Stellenbosch: "It seems to enable people to live with a lack of accountability".

D2.2#7 states the need for "willing giving... and mutually beneficial development" which is echoed by D2.2#10: "we all need to take responsibility... rich and poor". Van Gorder and Freire echo this sentiment expressing a need for willingness to give up status. D2.1#6 states that some privileged South Africans have "changed to a mind-set of this country is not giving anything to me... so I'm not going to give back" which demonstrates the active acceptance stage of the Jackson-Hardiman model.

5.3.4 SUB-THEME 2.4: Feelings of guilt and shame, or humility and empathy

This section discusses the varied motivations behind action that may take place to alleviate economic inequality; both positive and negative. This presentation of data will be followed by a discussion on Freire's notion of increased humanisation, as opposed to an unhelpful and constructed sense of guilt as proposed by van Gorder, as well as looking at Greene's thoughts which suggest empathy.

D2.2#7 states that "we may perhaps feel guilty about it". S2 asserts that "it is just a plaster, and not real change.... and that's because the sentiment is driven by guilt". D2.1#2 states that "an equal society means everyone is treated as more important than ourselves."

S1 (D4) states that "we have got to ask ourselves how many people in Stellenbosch are truly self-aware... It seems to boil down to an issue of morality. A type of humanism... the economy almost shields itself from a humanist way of thinking". S2 (D4) states that "the motivation [should be] intrinsic not extrinsic"

5.3.5 SUB-THEME 2.5: Individualism and greed

The comments brought to the fore in the data with regard to greed and individualism being at the core of economic inequality will be discussed as part of this sub-theme. Many instances of the data evidenced comments such as selfishness, and a desire to maintain high standards of living, in order to maintain a certain reputation, came to the fore.

D2.2#12 states that “in today’s society greed is a big problem”. D2.2#13 and D2.2#8 echo the above sentiment stating that “if people were less greedy and willing to share”. D2.1#4 states it simply; “we have focussed on ourselves instead of others”. D2.2#8 says something slightly different stating: “I don’t think you are happier if you have less money than someone else”. S2 in D4 returns to the notion earlier discussed in the focus group; that it may be comfort and fear that stops people from considering a society that is more equal.

S1 enacts a person who wants to remain comfortable stating: “don’t play with my comfort... we want to feel warm and fussy and good about life”. S2 states with regards to the desire to remain comfortable in terms of socio-economic standing: “I’ve realised recently that you do have to put it in people’s faces.....it’s a small percentage of privileged people who come and look for this kind of conversation”.

5.3.6 SUB-THEME 2.6: Warped perception of wealth

This theme hopes to negotiate perceptions of wealth, and bring to the fore what a person who is economically advantaged thinks about their advantage within the socio-economic system as a whole; in other words, how one places oneself mentally within what one realistically perceives to be one’s income bracket. I will first present the answers to the first question of the survey which asked: “How rich are you”? I will also present other data in relation to the topic and then discuss the findings.

Question	No. of respondents	I am poor	I am average-middle class	I am upper class	I am rich	Other
Question 1: How wealthy are you?	25	1 person said he/she was poor.	11 people said they were average-middle class	12 people said they were upper class.	0 people said they were rich	1 person answered outside of the categories.

Table 6. Demonstration of respondents’ perceptions of their income bracket.

S2 in D4 (8) states that people who are actually very rich think they are middle class and that “people generally have a skewed opinion about where they fall in the income distribution”. The research facilitator stated in the focus group that “few people clicked on upper class”. S2 in D4 (8) responds stating “Yes, which is why I find this person really enlightened as they clicked on upper class”.

A different opinion is put forth by the respondent in D2.2#11 who states that “most people who are economically advantaged worked hard to get there... poor people didn’t get the same opportunities or didn’t work hard enough”.

5.3.7 SUB-THEME 2.7: Laying blame outside of self

This theme deals with the propensity that one may have to lay blame outside of oneself. One of the questions in the survey gave respondents an opportunity to state whether they think economic equality is possible in Stellenbosch, as well as asking the respondent whether they think that economically advantaged people have failed with regards to economic equality.

The respondents answers varied: D2.1#1 stated that the government as well as businesses at large should shoulder some blame. D2.2#15 stated that the ANC government has failed. Echoing this, D2.1#7 stated that the government has failed”. D2.2#14 also stated the same sentiment. D2.2#13 stated that “we have a capitalistic world and are wired to be self-serving”. S5 in D4 (10) stated “we have not failed because economic inequality is a product of or part of the capitalistic system”.

S4 in D4 (11) states that “we are the ones who are empowering the government....that’s what democracy is...people always say that the government is not doing anything but.... stop being mastered. D2.2#4 asks: “What does equal mean...do you want communism? S2: states that it is “the system’s fault mainly. The system creates the thinking”.

5.3.8 Discussion of the responses to the topic of economic inequality opened by the intervention

Freire asserts that hope is paramount with regards to transformation within society (Freire, 1990). Greene echoes Freire stating the necessity of hope for imagination to flourish (Greene, 2000). It has been discussed in the previous section that imagination is required for the art intervention to catalyse discussion. In this section I would like to propose the importance of hope in order for imagination to flourish. Freire asserts that “hopelessness is a form of silence, of denying the world and fleeing from it” (1990:80). The data presented under sub-theme one on the notion of being stuck or mentally cornered points to a sense of hopelessness. D2.2 #5 states: “I don’t know which actions will achieve economic inequality”, which points to a sense of feeling that you are stuck, and do not know what to do about the matter. During the focus group, it was raised that privileged South Africans feel stuck and mentally cornered with regards to economic inequality (S2 in D4). S1 in D4 states that there is certainly a belief in people that he feels points to them feeling that they actually don’t know

what to do about economic discrepancies. With reference to Table 4 in the data presentation earlier, ten survey respondents proposed that economic equality is possible in Stellenbosch. Fifteen respondents proposed that it is not possible. Relating Freire's views on hope to the respondents' answers, perhaps it is noteworthy that more respondents said that it is not possible to achieve, however, the respondents who do believe it to be possible, displayed hope in their responses. This is evident in survey respondent D2.1#9 who states "yes it is possible, it is a society where we learn to give of ourselves". Conversely, D2.2#9 asserts that true economic equality is not possible, yet proposes that the gap between rich and poor could be smaller, especially in Stellenbosch.

The next section of the discussion deals with the sub-theme related to the confounding of race and class with regards to economic inequality. It became startlingly obvious during the focus group discussion that there were distinctly differing opinions with regards to the race of the sculpture. This was evident when S2 stated "I can't believe you can't see that it is clearly a white woman sitting there in a clearly privileged environment". I then explained that the face mould that was used to cast a face for the cement sculpture was cast from a black woman's face, and not a white woman. This surprised the focus group participant greatly, based on the fact that the cement was faded, and displayed a grey colour which was more light than dark, suggesting that she was white. The above demonstrates a deliberate ambiguity with regards to the race of the sculpture during the creation of it, an aspect of the intervention that some may have observed.³³ The ambiguity with regards to race is pertinent in that it emphasises the notion that wealth is related more to class than to race. Freire proposes that a "radical" is needed in order for transformation to take place (Freire, 1990). The radical is an individual that has embraced his freedom, and "is not afraid to confront, to listen, to see the world unveiled" (1990:21). I would like to propose that it is irrelevant whether the radical is black or white, but that all persons who are privileged, ought to comprehend that they have freedom to act on the issue of economic inequality.

When observing the sub-theme which deals with the feelings of guilt and shame associated with economic inequality, as well as the humility and empathy required in a process of transformation (sub-theme four), one can revisit the theoretical thoughts of Greene, Freire, and van Gorder. Greene proposes imagination as enabling one to see "from the point of view of the participant in the midst of what they are facing; in other words, if one is to be privy to the intricacies of their lives and the uncertainties they face" (2000:10). The above comment points to a type of humanism, as mentioned by S1 in the focus group, as well as

³³ The discussion on the deliberate ambiguity of the sculpture may be observed on page 13 of the focus group transcription in the appendices.

by Freire, as a leading factor in the process towards transformation. It also points to a motivation of empathy, which seems to be directly opposite to the unhelpful and cosmetic guilt that van Gorder describes. Greene advocates guilt-free action, along with van Gorder, who discourages the construction of a cosmetic (and unhelpful) sense of guilt" (2007:9). Freire echoes this notion on paying lip service to the issue by stating that "the privileged are frequently encouraged to see themselves in a positive light, as deeply concerned about the plight of those they are actually responsible, directly or indirectly, for tyrannizing" (2007:13). The type of humanism that S1 may be describing in the data as presented earlier is perhaps an echoing of this sentiment stated by D2.1#2 s which says that "an equal society means everyone is treated as more important than ourselves". A greater degree of what Freire terms as humanisation is therefore suggested as a key factor towards transformation in Stellenbosch as it refers to economic inequality. Humanisation; choosing to empathise with another, could be regarded as a binary opposite to individualism and greed; the insatiable desire to have, gain, and own more, irrespective of how this may or may not affect others of a lesser social standing. The notion of greed will be further discussed in the next sub-theme.

I would firstly like to briefly highlight Van Gorder and Freire's thoughts with regards to willingness to give up one's status as it is pertinent to the discussion of individualism and greed. Van Gorder states, with regards to privileged learners that he deals with in his classroom, that there is an "unwilling[ness] to surrender status, wealth, and privilege (2007:9). I would also like to briefly return to the discussion on social identity earlier in the theoretical perspectives (Jackson-Hardiman model of social identity theory); which brought to the fore the difficulty evident in transitioning between redefinition and internalisation stages of defining oneself within the given social space. The difficulty in transitioning between these two stages may also potentially point to an unwillingness to give up status. Relating the unwillingness, as mentioned above, to the comments with regard to fear, as mentioned in the focus group data that has been presented on this sub-theme, it may perhaps be that fear and comfort are the stoppers between the two stages; these two realities that a human being faces being a powerful driving force behind striving to maintain a certain standard of living. Theoretically speaking, if fear of having too little, fear of the dominant hegemonic socio-economic norm, and the propensity to maintain comfort *could* be removed, perhaps there would be a shift toward transformation with regard to economic inequality.

The sixth sub-theme deals with a warped perception of wealth and will be discussed next. In Table 6 presented earlier, a demonstration of respondents' perceptions of their income bracket is displayed. No respondent answered stating that they were rich. Eleven

respondents stated that they were average, and twelve stated that they were upper class. One of the focus group participants; a lecturer in Economics at Stellenbosch University, stated that he/she is greatly disturbed by how many people believe that they are average or middle class, yet are unaware of how upper class they are. This was agreed upon in the focus group, and two participants appreciated one particular respondents' survey as they had selected upper class as their option in the survey, and had explained that they realise that living in Stellenbosch is likely to place one in the position where it is assumed that one is upper class. How does a person know when they are rich? I would like to suggest that the dialogic action as proposed by Freire can bring about awareness of this question, and a potential negotiation thereof. Van Gorder echoes this notion in that he proposes effective communication as part of the solution. Was there enough dialogic action brought about by the intervention to warrant it being assumed that the *Fail and Guard* intervention opened discussion, thus answering the research question? I have been able to derive the above data, and elicit the above discussion with regard to the topic, thus enabling me to answer the research question as yes, it can open discussion on the topic. However, the extent to which it opened the discussion still needs to be negotiated.

Lefebvre's notion of abstract space is pertinent to the discussion on the propensity to lay blame outside of self (sub-theme seven) in that the economic abstract space of Stellenbosch (and of South Africa as a whole) is that of capitalism. Lefebvre asserts that "capitalism and neo-capitalism have produced abstract space, which includes the world of commodities" (Lefebvre in Elden, 2004:12). The world of commodities, points to the previous discussion on individualism and greed, where it was recognised by most respondents and the focus group that greed, as a result of a capitalistic society, is at the source of economic inequality. D2.2#12 stated earlier in the discussion that "in today's society greed is a big problem". The reality of greed playing a role in economic inequality points to a need for a sense of accountability as well as responsibility within the people who are in a position where they have social capital, and their greed affects broader society. The presentation of data under sub-theme three earlier in this chapter, thematically deals with the notion of accountability and responsibility. D2.1#9 states that economic equality "is possible if we step outside of our privileged lives and simply give of ourselves" which demonstrates the Freirean value which encourages educators to "develop within the privileged a sense of their own human identification with the oppressed" (2007:9). Freire's notion of accountability is evident in this instance, in that some may believe that persons with wealth become subject to accountability.

Freire's notion of communication requiring three constituents; trust, co-intentionality, and problem posing are relevant at this stage of the discussion. If the aim of dialogical action with regard to economic inequality in Stellenbosch is an ultimate sense of transformation, and dialogue is achieved through communication, which needs to contain the three mentioned qualities, then it would be ideal if these qualities were evident throughout the public art inquiry in order to demonstrate that it did embody dialogical action; conversation was started, and thus, the research question can perhaps be answered with a sense that the public art is able to open dialogue. It is, however, a complex research question to navigate in that it is difficult to gauge the extent of the dialogue. I can gauge how many surveys were completed, and the dialogue continued in the focus group, which is also measurable, but I am acutely aware that dialogical action with regards to economic inequality may have taken place informally at the sites as well. The artwork worked, but it needed a facilitator to make it work properly; this tends to be the problem with artworks. One cannot argue that it does not work, because it did open up some conversations, but my research process did not allow me to gauge the extent to which the dialogue the artwork initiated in public, for example, changed participants' perceptions and/or actions. I became acutely aware that the focus group is a highly necessary constituent in the research, and that deeper discussion was only facilitated in the focus group setting.

The converse of noting that the art intervention did open participatory discussion, is that in many instances, it failed to open discussion; it deterred participation, and PAR did not work. A noteworthy instance where the avoidance of participation was discussed was in the focus group where S1 highlighted data from the surveys she was analysing. S1 stated: It was striking to me how many people said that if this had "something to do with Open Stellenbosch then I don't want anything to do with it" (S1 in D4). The above point displays a sense of not wanting to open dialogue on economic inequality. Another focus group participant commented with regard to peoples' lack of desire to talk about the topic of economic inequality. S5 stated: "As soon as Open Stellenbosch³⁴ for example comes into the picture then people have a big issue... because now they're being confronted" (S5 in D4). The abovementioned assertion points to a sense of inertia towards discussion of difficult issues.

5.4 Conclusion

The above discussion of two broad themes, with many interconnecting sub-themes has offered the findings of the inquiry. It is necessary to return to the research question, aims,

³⁴ Open Stellenbosch is a movement for social justice, working in Stellenbosch University towards effecting positive change in Stellenbosch and the greater community.

and objectives. The research inquiry asks: to what extent can a site-specific public art intervention, titled *Fail and Guard*, open discussion on economic inequality in Stellenbosch? Based on the above data that has been presented and discussed, being brought about by means of an arts based intervention that asked questions in the hope of a response, it can be observed that answers were given in the form of 26 survey responses. While the survey responses proved to evidence rich data, the questions were composed by me, and therefore led the discussion in a certain prescribed direction. I have essentially asked questions through the sculpture as a mediator, and have thus framed the discussion in a biased manner. The discussion became somewhat less biased during the focus group (7 participants) in that questions and opinions were given and shared collectively, as opposed to a linear process of me asking a series of questions through the sculpture, and the public answering. The focus group was pivotal to the research as it extended the discussion opened by the intervention more meaningfully.

The sub-question links to the above discussion on collective participation in discussion. It asks to what extent a PAR process can stimulate dialogue regarding economic inequality in Stellenbosch, in people from a high income bracket (action), and challenge people from a high income bracket in terms of their responsibility, as a result of increased awareness. The survey responses evidenced a level of being challenged with regard to one's responsibility in terms of economic inequality, and this came to the fore in the focus group. Participation was furthermore evident in the video footage displaying how people reacted to the intervention. In the opening chapter of the study, the definition of a discussion was outlined as "the action or process of talking about something in order to reach a decision, or to exchange ideas". I would like to conclude by recognising that the intervention did indeed open a discussion on economic inequality in that an action took place (an arts based intervention was created and placed in a public environment), which brought about a process (a PAR process of invitation to take part in answering the research question) of talking about the topic, in order to reach a decision, or exchange ideas. There are, however, a few noticeable issues related to the extent to which discussion was opened. The exchange of ideas did take place, but it was limited to 7 focus group participants analysing 26 surveys. The 7 participants are all involved in a university context,³⁵ thus eliminating working persons from the discussion, and owing to the fact that the research is looking into privileged people's attitudes towards economic inequality, this implies all privileged persons, not only those involved at the university. The word "extent" also connotes assessing the degree to which discussion opened. I would like to suggest that the discussion was opened, however, the extent of the discussion brought

³⁵ The focus group transcription in the appendices shows the details of each participant.

forth was interrupted, and did not actually flow in a cycle of action, participation, and reflection, as PAR suggests.

CHAPTER 6: CONCLUSIONS AND IMPLICATIONS

6.1 Introduction

In this chapter, I will offer concluding thoughts with regards to the PAR inquiry. I will discuss conclusions associated with the main research question; whether an arts based intervention can open discussion on economic inequality in Stellenbosch, and if it can, what has been the extent of the discussion brought forth? This may be concluded by reviewing an overview of theme one; the social reactions to the intervention. Conclusions associated with the sub-question will also be discussed; it asks whether a PAR process can stimulate dialogue in wealthy people and challenge them in terms of their responsibility. At this point, an overview of theme two may be made, as the theme deals with the dialogue that the intervention brought forth by means of answering questions. As a whole the conclusions hope to show that the research inquiry has met its overall research aim of shedding light on the potential of public art to stimulate discussion in wealthy persons in order to have a transformative and positive effect on society.

6.2 Conclusions drawn from the findings

6.2.1 Conclusions associated with the social reactions to the intervention

In order to conclude, one needs to ask whether the research question was answered. Did the arts based research intervention open discussion on economic inequality, and if so, to what extent? Based on the 26 surveys that were completed by means of the art intervention, it can be assumed that the art intervention did open discussion, and an exchange of ideas (which constitutes a discussion) did take place in that I asked questions through a sculpture, a newspaper, a website, and an online survey, and various members of the public voluntarily responded.³⁶ It is, however, evident, and has been previously discussed that although it was my intention for the sculpture to act as a catalyst on its own, facilitation was required on my part in terms of explaining the intervention. The sculpture was only the catalyst communicator towards the end of the intervention when the people at site two started to explain the artwork to each other and fill in surveys without my even being there. The extent to which the discussion was opened, points to the sub-question, which relates to the PAR process that was used.

³⁶ As discussed in the findings, the intervention did eventually run by itself. This constitutes no involvement on the part of the researcher, and allows the researcher to sit and observe the public responding from a distance. It was, however, mentioned that it took some time for this point to be reached, and that initially, I had to explain it to a lot of people.

6.2.2 Conclusions associated with dialogue on the topic of economic inequality opened by the intervention

The conclusions discussed here assist with answering the sub-research question as to how a PAR process may stimulate dialogue in people from a high income bracket in order to have a transformative effect. The dialogue was opened by the intervention, but, to a large degree, the PAR process was interrupted. Based on time constraints, and busy schedules, only 1 respondent from the focus group was sourced from the intervention itself (a person who filled in on their survey that they want to take part in the focus group, and found out about the focus group in the intended manner; through the online survey). The remainder of the participants of the focus group were invited based on their field of study.³⁷ The fact that questions were asked, answers given on surveys, and then the answers discussed by other people in a focus group points to the reality that the PAR process did not run as intended. Despite the action and reflection process of PAR being valuable in that the focus group created a wealth of discussion, it nonetheless points to an intermittent PAR process, as different people analysed the data, and reflected on the actions of the respondents, instead of the respondents themselves analysing their own data.

6.3 Implications of the findings

It has become evident that an arts based intervention can open discussion, but to what end, and how may this mode of research be employed in the future? It is a valuable mode of research in that it can catalyse imagination and promote *affective* response, in Sitas' terms, but to what degree does it really open discussion, and to what degree may it have a transformative effect on society by doing so? I believe further research into how public art can spur imagination into action could be valuable in this regard.

Another important implication was that the design of arts-based interventions should include thorough understanding of which other artists and educators have used this approach before. I had interviewed Rike Sitas, who has designed and executed participatory public art interventions, prior to embarking on this research (Appendix E), but believe that wider exploration of other similar art interventions could have added value to my own research process. In my interview with Sitas, a number of issues associated with expecting art to illicit participation came to the fore. The site plays a tremendous role, as does the underlying socio-cultural fabric of the city. I ventured into the research knowing about certain problems associated with expecting art to open discussion, and therefore rather focussed on the extent to which it can/cannot catalyse participation, being aware of the fact that it may not

³⁷ For example, the Economics lecturer was asked to take part based on her subject being the topic of discussion in the group.

open discussion at all. Further research into possible sites for public art interventions in Stellenbosch, as well as its underlying socio-cultural make-up, could be valuable in terms of planning and executing public art interventions that could potentially have stronger transformative effects.

The research aimed to see how a public art intervention, as part of a PAR process, functioned as a medium in reaching the aim of stimulating discussion on the issue of economic inequality, as well as how this discussion may have led to positive and transformative effects on society. The discussion was stimulated, and did take place, public art can be a valuable medium within a PAR process, but public art is not enough; it needs facilitation. The cyclical stages between posing questions, answering questions, and re-posing new questions and potential solutions with regards to transformation (dialogical action) by means of PAR, need monitoring by a catalyst communicator. The sculpture of the arts-based intervention was sometimes sufficient as catalyst communicator on her own, as mentioned before, but in reality, the quality of discussion brought forth is largely dependent on the research facilitator. Exploring other possible avenues of facilitation to accompany public art as part of PAR processes could positively contribute to the field of public art, specifically in a South African context.

6.4 Contribution to the field of public art and PAR

Owing to the public art intervention taking place in South Africa, and dealing with the topic of economic inequality in Stellenbosch; a South African city, I will attempt to only propose how the *Fail and Guard* public art intervention has perhaps made a contribution to the field of public art in South Africa, as opposed to internationally. The views of Rike Sitas and Edgar Pieterse were discussed earlier in Chapter 2 of the study. Recalling their discussion on the ability for public art to have an *affectiveness* and a democratic involvement within overall urban renewal, *Fail and Guard*, similarly, also set out to have an *affectiveness* within the environment of Stellenbosch (Sitas, 2013:327). It aimed at stimulating discussion in wealthy persons in order to catalyse a positive and transformative effect on society. Recalling Sitas' proposition that "affective consciousness is distinguishable from cognitive consciousness" and that biologically or physically one's response to external stimuli is triggered long before one's mental reaction can be triggered, it is evident that peoples' responses to the sculpture of the arts based intervention also acts as a stimulus within social space, accessing *affective* consciousness (2013:328). The *Fail and Guard* public art inquiry therefore added to an approach to participatory public art that is already being practised in South Africa, but what of its ability to stimulate a motivation towards transformation, which is the impetus behind the research? In a few instances, I remember that once a person had noticed the artwork, and

negotiated whether the sculpture was real or not, rich dialogue came to the fore informally at the site in that I was able to catalyse many discussions with people. In a sense, if I were to repeat the research, or if another researcher replicates it, I would perhaps spend less time focussing on trying to get the sculpture to be a sufficient catalyst, and more time owning the research on site by having the conversations with people. I did do this to an extent, but what was omitted was a team of people to do the photographic documentation for me, so that I could be free to have discussions. Further research focusing on personal communication with participants in the public art intervention could thus be valuable.

The research design of PAR hoped to emulate the cyclical process of action resulting in learning, and researching and reflecting on the action, to create new learning as proposed by Nair and White (1987:36). The public responded to the action of the sculpture being placed in public, and then learned of their thoughts in relation to the questions, which were then analysed (reflected upon) in the focus group, thus hopefully proposing a different set of actions with regards to economic inequality. The proposal of the sculpture as the catalyst communicator (Nair and White, 1987) on its own without the help of the researcher perhaps adds to the field of PAR in that the catalyst communicator being unreal adds an alternative dynamic to the process of action, learning and reflection. The action and learning has been catalysed by an object resembling a person, as opposed to an educator or person. This may perhaps be the basis of this research's contribution to the field of PAR; the use of an arts based intervention as the catalyst.

6.5 Critique of *Fail and Guard*

A critique of *Fail and Guard* may be offered in terms of the two choices that were made in terms of the sites of the intervention. The first site, the coffee shop, was a place where people are accustomed to reading the newspaper, and drinking coffee, which is what the sculpture was re-enacting, but the patrons of the coffee shop took some time to understand that there was an invitation for participation. Site two was predominantly occupied by students, as it is the student centre, and thus, was occupied by persons who are accustomed to scholarly work; answering questions and submitting them for assessment. The use of a sculpture and a newspaper as a proposition for participation was part of research which is situated in social justice education, and thus renders site two as effective in that it created an educational experience for co-creators of knowledge, something that they are accustomed to. I would, however, like to critique *Fail and Guard* with regards to the sites used in that the respondents drawn from the student centre do not represent Stellenbosch as a whole, and therefore does not draw a sample that is accurate with regard to the question. The problems related to the first site have also been highlighted. I believe

that had there been more time to thoroughly research the potential sites, perhaps a third site could have been introduced which may have drawn a sample which was between the extremes of the other two sites with regard to a willingness to respond to the questions (site one largely unwilling, and site two largely willing). It needs to be noted that I moved to Stellenbosch to undertake this research, and therefore had an objective approach when choosing sites as opposed to a subjective and informed approach based on familiarity. However, one can't really gauge a community in less than a year, whereas in Grahamstown, where *Urban Interactions* took place, I had been living there for some years. This provides further evidence of the need to do PAR and to have a focus group with people who have lived in Stellenbosch for more years than I had.

The second critique that I would like to make is that the dialogical action proposed by Freire, which is at the heart of the research question, seems to have stopped short within the PAR process. Discussion was opened by the arts based intervention, but it stopped with respondents answering questions on a survey, which they were never able to then continue with into an on-going discussion. As mentioned previously in the study; the decision was made not to enable the conversation to be held on Twitter and other social media platforms as I was concerned that the content of the discussion would veer away from the research question, and perhaps degenerate into unstructured opinions, as opposed to meaningful debate. The focus group was thus crucial to the research in that this was where true discussion took place.

The third critique of *Fail and Guard* is in connection with the sculpture itself. It became evident to me that perhaps the public fixated more on the fetishized novelty of an un-real person, than the issue that she was interrogating. It was suggested during the research process that I sit and read a newspaper at a coffee shop instead of expecting a sculpture that I have made to do this for me; after all, I am a privileged South African based on the fact that I have an education, a place to live, a car, and a job. Many people have asked whether the sculpture is in fact a self-portrait; I am not sure of the answer. I know that this topic is one which, as previously mentioned, gnaws at me, not based on a 'cosmetic' guilt, as proposed by van Gorder and Freire in Chapter 3, but rather based on a genuine sense of frustration at living within a country, and city, where the rift between people who have, and those who have not, is rather large. Perhaps a performance artwork could have been an option, however, I chose to create a sculpture and have her ask questions as a means of interrupting a space with something/someone who is not real; and perhaps this inadvertently contests whether people residing in Stellenbosch acknowledge whether the issue that she represents, economic inequality, is incalculably real.

6.6 Concluding remarks

The focus group was crucial in terms of true dialogical action taking place; this is where the participation became dialogical in that the research went beyond a catalyst communicator; the sculpture, asking questions. Instead, the focus group was the space where deeper discussion and participatory action evidenced. Then a new action took place in that the focus group analysed the data and reflected on it. If the focus group had not taken place, in my opinion the research would not have been complete.

At this point it becomes necessary to revisit the definition of discussion in that it firstly aims to come to solutions, and another definition is to exchange ideas. This research, it would seem, embraces the latter. An exchange of ideas took place, yet no fixed conclusion has been proposed. I recall the interview with Sitas in which we agreed that, based on living in a post-modern society, we are too scared to take a stand and propose a solution to a topic (economic inequality in this instance); which is precisely what I have done; opened discussion, instead of proposing a solution. I believe that potential transformative solutions have been suggested on manners in which economic inequality can be minimised, as evidenced in the findings. The research question has been answered in that the public art intervention can open discussion on economic inequality in Stellenbosch to a certain extent, yet the discussion did not remain open. This is crucial in terms of the research question. It was re-opened in the focus group, and re-opened informally every time a person asked about the research. I am enthusiastic in terms of how this mode of research can be used in the future, but am aware that public art almost always requires facilitation for rich discussion to be brought forth. I would not have embarked on the research had I not believed that I would somehow be able to complete what I had started in 2009 through *Urban Interactions*. For now, this research inquiry may be regarded as finished.

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APPENDICES

- Appendix A: Data 1: Observation schedules
 Appendix B: Data 2: Surveys
 Appendix C: Data 3: Film footage
 Appendix D1: Data 4.1: Focus group verbatim transcription
 Appendix D2: Data 4.2: Focus group listener guide
 Appendix D3: Data 4.3: Focus group slides
 Appendix E: Personal interview with Rike Sitas-8 April 2015 at UCT.

Appendix A: Data 1: Observation schedule

OBSERVATION SCHEDULE FOR PUBLIC ART INTERVENTION

Duration: Wed 15th July- Wed 5th August 2015- Stellenbosch, RSA.

RESEARCH FACILITATOR: Heidi Salzwedel

Venue: Hazz Coffee Shop (Site 1)				
Date	Day (1-8)	Activity observed	Captured on film?	Comment/ Notes
Wed 15 July	Day 1	Car guard scene!! People of colour generally more interested and play along.	No	No props today
Wed 15 July		One lady walks up to sculpture and reads newspaper briefly.	No	Note: must have extra newspaper on table otherwise people don't read the front.
Wed 22 July	Day 2 Am	One man very excited; helped me put her back into the car. I hour of trying . This person was really excited about the project, and when I gave him a flyer and asked him to fill out the survey he said that it was a really important issue and it needed to be spoken about.	No	TOO WINDY. Have to check first. Newspaper flies out of her hand.
Wed 22 July	Pm	Two people come back after coffee and look at sculpture; read comment "have we failed?" and walk off.	No	Had props today- handbag etc
Thurs 23 July	Day 3	Man sits down with lady and starts having a full on conversation. "This is my wife".	No	
	Am	No one touched the handbag at all. No one tested to see what was inside.		Open bag next time? Actually have to invite this crowd to do things.
	Am	One man took the hand bag as a joke but then returned it. This man was the 'crazy guy' that people laugh at each day at Hazz.	No	
	Pm	One student who was part of a group came up and asked what this was all about? He was really excited. I explained the intervention, and he then said "so you mean I am a prop and I'm now part of this?" He didn't know if I could be trusted.	No	Can never explain that it is being filmed else trust is broken. Ethically sound based purely on notion of surveillance.
Mon 27 th	Day 5	Rainy and don't want to bring her in here at peak time. Found a good spot to film with a go-pro while she sits outside. The reality is it hasn't worked at	Took photos	Doubting whether go pro a good idea. Too obvious? Could strap it to

		Hazz yet. People are carrying on with their lives and doing their work.		her head for a different angle.
Tues 28 th July	Day 6	Sculpture inside owing to rain Arrived 7am	Photos	
	7am	I'm going to have to handpick people for the focus group. People can see it was me setting her up, but don't want to ask questions. Just a lot of looking.	Yes	
		People inside turn around and look twice. "No, it's a doll". This time many have referred to her as a "pop" instead of statue.	Captured in sound of camera- "pop"	Might just want to go up to people and ask what do u make of this? i.e- through conversation very informally get people to answer questions on inequality.
		Outside is much better. People walk past and make a laugh out of it. Also sunny days better...as people then have humour.	Yes	I have to watch to see who is interested and then approach. The negative of this is people feel I am watching them. Some are intrigued, some not.
		Man walked in, looked at her and whistled. Walked on. No one seems interested in touching her. i.e- people here look from afar and have a question but don't go and read or touch or enquire.	Yes	
		Spoke to three people who were looking at her. "What do you make of this sculpture" Perhaps people don't touch as this is a conservative community. Grahamstown versus this: Grahamstown is liberal and that is why people touched her and interacted. i.e- people here don't want to be rude. I asked the question: "Did you take note of what she is reading?": He answered: "Yes, the Fail and Guard". Got the link to the Mail and Guardian but didn't read further... once again.. because they don't want to intrude.	No	
	Pm	Spoke to man who was sitting beside her. He said he likes it that she isn't saying much. Great date! He is aware of what she is reading... but doesn't think that it will invite him to continue reading on. In other words; he is not interested. He doesn't think he is interested in reading on. Gave him a flyer to go to website to follow it and take part. But not too interested... i.e people seem happy to have a quick informal organic conversation but not to formally have a responsibility in the project.	Yes	
		Continuation of conversation with three people: reason for people not interacting is perhaps owing to Stellenbosch being full of snobby ladies... they don't want to look stupid. NB- a lot of emphasis on the way one looks. It is all happening inside- people look at her and ask questions but don't take flyer. Don't want to intrude. She isn't real, the rules change then. All noted that they think Open Stellenbosch different to open UCT. (Rhodes Must Fall). Stellenbosch likes to keep things more closed. Deal quietly with matters.		Becoming apparent that this is a quiet invitation. Note that this is prior to the Luister movie that was released in September, and the Open Stellenbosch activity making headlines in the news.
Wed 5 Aug	Day 7	Venue: Neelsie/ Student Centre (Site 2)		
	Am	How far removed is artwork from artist? Had to ask myself the question. How much is this a self-		

		portrait?		
		Getting people to look deeper requires facilitation.	Yes	People need the intervention to be explained. But once they see others taking a survey, they then catch on to the fact that it is interactive
		"This freaks people out" Lots of people take photos. Lots of people took flyers; willing to take but don't follow up and participate.	Yes	Need to explain to some
		Lots of people look at her but don't know if they can approach or not.	Yes	
		Nobody seemed to see the need to ask around as to whose it was, or why it was there. They either didn't notice, noticed and commented, or came up to it and participated.		
		Student came up to her and asked: " Ha, ha,! Do you want a chair?"	Yes	
		Some only filled in survey when asked to. Willing to fill in a survey when they know what is going on.		Have to coax
		Mixed responses. another guy came up to her and took interest. I asked "do you want to get involved?" the answer was No, because it seemed similar to Open Stellenbosch.		
		I had to explain the signifiers... ie newspaper . It asks questions. Book on contemporary SA - I had to explain that. Fail and Guard: I had to explain why I chose to subvert the reputation of Mail and Guardian, pointing out the difference in content..	Yes	
		Two ladies see her and discuss but feel a bit surveyed when I come explain.	Yes	
		Facial expression response to first question of the survey; the camera will never pick up on this. I HAVE TO BE THERE in the space as the research facilitator.		
		Research facilitators helpers said to other friends: "Her research question is sitting over there".		
1 Sept	Day 8 9-5 pm	Venue: Outside of the GUS Gallery at its entrance.		
		The handbag was finally stolen while the critique was taking place in the gallery! The testing the public proved to have a reaction. Very few passersby at that time of day is perhaps the reason why.	No	The sculpture was placed at the GUS gallery for the purpose of the art exhibition It was displayed for one week. The sculpture was put outside the gallery at the front door seated at a table.

Appendix B: Data 2: Example of survey



Please be as honest as possible

Your responses remain anonymous and confidential

Place your completed survey in the box provided

1. How wealthy are you? (tick one box)

I am poor (I do not have enough to meet my basic needs) ☐

I am average (middle class) ☐

I am middle to upper class ☐

I am rich ☐

Other (please specify details below) ☐

2. The sculpture (who represents a privileged lady) is reading a newspaper titled the Fail and Guard. Have we 'failed'? In other words, have we (as relatively economically advantaged people), dropped the ball on South Africa since 1994?

3. Is economic equality possible in Stellenbosch today? What does an equal society mean to you personally? Is this a far-fetched question?

4. What is your personal reaction to this sculpture and newspaper? Do you think that this public art intervention has the potential to open constructive dialogue on economic inequality?

5. Would you like to participate in a focus group on Wednesday 19th August 2015? If yes, leave your name and contact details.

Appendix C: Data 3: Film footage

- The footage that was derived from Site 1 may be viewed at www.failandguard.simplesite.com.
- The footage that was derived from Site 2 is not available for viewing owing to ethical considerations. A tabulated collation of the interaction is provided.

Collation of Fail and Guard footage at site two	
Clip #	Scene in camera clip
Clip no. 1	<ul style="list-style-type: none"> • Take flyer • Person laughs at it • Two take a flyer
Clip no.2	<ul style="list-style-type: none"> • One participant looks at her for a long time
Clip no.3	<ul style="list-style-type: none"> • Conversation between RF and potential participants about Open Stellenbosch • Participant puts a survey back after seeing questions
Clip no.4	<ul style="list-style-type: none"> • Participant looks at her
Clip no.5	
Clip no.6	<ul style="list-style-type: none"> • Participant looks at the newspaper closely and reads it
Clip no.7	<ul style="list-style-type: none"> • Participant points and looks at it • Many take surveys • RF explained it to a few
Clip no.8	<ul style="list-style-type: none"> • Group of people look for a long time
Clip no.9	<ul style="list-style-type: none"> • Smile and laugh at her
Clip no.10	<ul style="list-style-type: none"> • Walk past and laugh
Clip no.11	<ul style="list-style-type: none"> • Man comes and sits with her
Clip no.12	<ul style="list-style-type: none"> • One student walks past, then stops and comes back and looks again.
Clip no.13	<ul style="list-style-type: none"> • Scene with a big group all examining her
Clip no.14	<ul style="list-style-type: none"> • Students lean over and take survey • NB students start to tell each other how to participate in the intervention and explain where the surveys are and what to do. • Man reads newspaper after looking at it for a long time. • Person takes a flyer and asks someone else sitting there what to do
Clip no.15	<ul style="list-style-type: none"> • Man takes a survey and reads question; then puts it back.

Appendix D1: Data 4: Focus group verbatim transcription

Transcription of Focus Group on Fail and Guard

Monday 24 July 2015

Research facilitator.....	RF
Speaker 1 Art lecturer	S1
Speaker 2 Economics lecturer.....	S2
Speaker 3 Art Honours student.....	S3
Speaker 4 Business Management Masters.....	S4
Speaker 5 Economics 3 rd year student.....	S5
Speaker 6 Economics 3 rd year student.....	S6
Speaker 7 Mathematics 2 nd year student.....	S7

RF: The gap is quite obvious in Stellenbosch. Just to introduce myself; I was a teacher for five years at a boarding school for boys in Grahamstown. I do miss teaching. I studied a Bachelor of Fine Art degree at Rhodes University. I was in Grahamstown for 9 years and then I moved to Stellenbosch at the beginning of this year to finish this Masters. It's a Masters in Art education, not Masters in Visual Art. It's been an interesting road. I don't want to spend too long explaining the intervention, as I want us to have a lot of time to analyse the data. Please stop me and ask questions. Before you comment on any of these data sheets, please make sure you are sure about what took place.

Just to give you background as to why I even chose to explore this topic: in Grahamstown, there is an unemployment rate of 60-70%. It is not a very wealthy city. The main influx of finance is the National Arts Festival and the education industry. I chose to focus on a lower financial bracket of society and how people respond to those stereotypical roles. I did an art intervention titled *Urban Interactions*. I made three sculptures and chose to replicate them and put them on the street. They were of one beggar, one trader and one car guard. I then observed social reactions. Do they pay the beggar for not doing anything? Do they give him R5 for sitting still, wondering if he is going to move? I observed reactions such as this. This is an introduction to what I've done in Stellenbosch. There is no sound, deliberately, as I wanted to focus on the spatial dynamics.

Played video – 3 mins

S1: Is this Grahamstown?

RF: Yes, 2009. At the National Arts Festival.

Laughter.

RF: When he saw that the beggar didn't move, that boy actually came and took his R5 back which he had placed into the beggars' guitar case.

RF: It's quite interesting; it became a sort of social act- people dared each other.

S3: Did you leave it in plaster (in the white)?

RF: It is actually cement. I chose cement as it is not black or white. That man is a black beggar, who actually passed away a few months after I had made the sculpture.

S1: So it's a full body cast?

RF: It's not a full body cast. I only moulded the head, hands and feet. The rest was welded, and I used newspaper to mould the body.

S3: So you chose it to be grey on purpose?

RF: Yes, when you go up close, you'll see its grey. Grey signifies a monument; I was nervous about the connection it may have with Rhodes Must Fall and didn't want to jeopardise my research because of that.

S3: Oh, was Rhodes Must Fall happening at that time?

RF: I did my intervention two months after RMF. That is a 'monument' and this is a sculpture. It is also dressed in real clothes, so it doesn't come across as a monument. People didn't make the connection with RMF.

S4: So you have been doing this research since 2009?

RF: 2009 was the start of it and the background to this research. For five years I felt the research wasn't complete. It focused on the lower financial bracket of society and how people moved across those spatial boundaries to relate. All sorts of interesting economic ironies came up, such as the clothes he was wearing; a Hilton college cap and Yves Saint Laurent jacket (those were his clothes). That fact, in and of itself, is quite ironic. People also gave him money for being a mute object, but when it was the real person, they didn't want to know him. Then I taught at a wealthy school in Grahamstown for five years, and based on this experience, I kept feeling that I needed to go and complete the research but focus on a higher financial bracket of society. So I decided to do it as part of a Master's degree and chose to do the research in Stellenbosch instead of Cape Town, as Stellenbosch is a particularly privileged environment. So, that was the background.

RF: (going through slides). Very briefly let me explain the question behind the research: The research question is "to what extent can a public art intervention successfully open construction discussion on economic inequality in Stellenbosch?" Why this mode of research? The focus group is the last stage of this type of research; PAR. It is about collective enquiry, gathering data and applying a theoretical framework. I have invited economics, sociology, politics students and lecturers as I am not an economist. I think my (as an artist and teacher) reading of this data would not be inadequate per se; but it would be a bit thin. PAR is usually interested in a social problem- the social problem in this case is economic inequality in Stellenbosch.

Why was Arts-Based research used? This is just a funny anecdote on why I chose to use this.

Someone asked me: "What you doing here?"

"I'm doing masters in Visual Art."

"What is your research question?"

Then someone else said: "Oh, its sitting over there".

It's just a very experimental way of seeing if this is a legitimate research method.

Laughter

RF: I've realised its largely about the research methodology- is this method of research one where I can actually get quantifiable results? Its practice -based research because an art object has led the research.

RF: This is a very quick overview of the website (www.failandguard.simplesite.com). There is video footage of how people related to the sculpture. In the Neelsie you'll see there are about 15 cameras. People do not know how much they are being surveyed in the Neelsie!

Laughter

What happens is the person comes and approaches the sculpture, whether they notice it immediately or not, and she is reading this newspaper- the Fail and Guard. The Fail and Guard asks questions instead of giving the news.

S3: That's cool.

RF: The first question is "Is economic inequality possible in Stellenbosch today?" The second question is "Have we failed?" The third question is "Do we have more than we can handle"? I've asked them in all three languages , viz English, Afrikaans and Xhosa.

RF: You can just pass them (the newspapers) around to see. Then there is a flyer which asks if people want to answer the questions. It says to go to the website and here is the website on the screen. It took place over three weeks at two sites. The first site is Hazz (restaurant/coffee shop) as it has working people and students and it is upper class with expensive coffee. The second site is the Neelsie as there are 27000 students in Stellenbosch, so I have to include the student centre. It would be a bit warped if I didn't.

S1: That's pretty crazy

RF: Here is the first page of the website. I've said "what is this?" as most people are completely confused as to what it is. This is a public art intervention ... etc (reading from website). I usually had to go to people and say "Hey ,do you want to take part"? Then they would understand once it was explained....and fill out the online survey. The website was a blog as well. I took my observation schedules and blogged about what she (the statue) would have thought about during the day, as well as how people responded. If they wanted to fill out the survey, they just had to click on the button which says "click here" and then fill it out.

S2: I love that anecdote of the guy who said "Can we please not talk about such serious things while I'm having my coffee". That summarises Stellenbosch for me.

RF: None of that was fabricated. It is really true. There was another funny story. There was a day where it was raining and she had to be indoors. One gentleman who was sitting at the same table as her, received a comment from another person who said "Oh nice date". And he said: "Yes, I like her. She doesn't say much. It is great". So, yes, a lot of interesting debates come up.

Laughter

RF: I tried to create personification where people actually get into the person of who she is and track her story as if she is blogging herself. For example; "One day she had to attend a meeting" is what it said. Another day I said she decided to have lunch at the Neelsie instead. It's tracking what a persons' life would be like in Stellenbosch.

One or two people were slightly annoyed that she was taking up table space. I asked someone if I could take a photograph. He asked if this had anything to do with OS? I said it doesn't , but it has concepts which invariably link. I haven't linked it with OS on purpose. It's very interesting how many people queried this with me.

RF: One of the patrons of the coffee shop explained thatyes I had a great informal interview with three people. The one man said "Oh of course people won't go up to her and touch her. People don't want to look stupid around her. Rather look at her from a distance". The comment below says she

would prefer not to be bothered with difficult questions. This is fascinatingly different to the previous work I had done in Grahamstown *Urban Interactions*, where many people bantered and played and interacted by touching the sculpture.

This was the last day; she went to the Neelsie on that particular day and there was an opportunity to fill it out on paper instead of online, as many people prefer that.

Just very briefly, the theory framework that I'm using for this is spatial theory. I'm using the work of Henri Lefebvre, the French sociologist, in terms of production of social space. So, the initial pilot study work was about the social space between a privileged person relating to a non-privileged person (a beggar, a car guard and trader), and now this work is about a privileged person relating to a privileged person who is not real and navigating the space between your own mind and your conscience, and the difficult questions that are being asked of you... because some people picked up the paper and saw that the first question said "Uh... how rich are you?" and then they put it down and didn't want to answer it.

The second theory base is citizenship, praxis and dialogic learning. I used Paulo Freire's theories on dialogic learning and in terms of having dialogic moments. Maxine Greene; I used "on 'praxis and the possible'", and then the third one is social development theory and I'll quickly explain that just now.

It's about arousing curiosity so that you can reveal the truth. It's about creating cultural understanding, cultural liberation through putting something in society, inviting people almost silently to respond. Response is optional.

The social development theory; let me just explain the stages on the screen (refer to slides): say for example you are 13 years old and you are in the naïve stage. You grew up in Stellenbosch and you were naïve about the social situation around here. Then you grow a bit older and you start to realise "Oh, there are a few socio-economic discrepancies that you were not aware of before" and you realise your society is not equal. Then you start to acknowledge and accept the situation that you are in. Then you have to ask "do I resist this is or do I accept how it is"? Then you have to start redefining your identity as a privileged South African. This is the target group I'm working with. Then you start internalising the changes that would need to be made in order for economic equality to actually be possible.

That's why many people answered on the survey that economic inequality is actually just a complete impossibility. (Refer to slide) and that is why I have put here that some of the things that stop people are comfort, fear, self-centredness...

RF: (played video- 5 mins)

I'm not going to play any footage from the Neelsie, only from Hazz (site 1) otherwise there will not be time to analyse data.

I'm just going to skip it along quickly.

(All watching the footage) -5 mins

S3: Did you use a go pro?

RF: No, a normal camera.

S3: Oh, and you just mounted it from the top window?

RF: Yes, it had to be hidden.

Laughter.

RF: This girl was waiting for her friends behind a tree.. hiding behind a tree and took ages to figure out that she wasn't real. I realised that it is so important for the research facilitator to be IN the space so that I capture peoples' expressions and see what is happening.

Laughter

S2: People are so funny.

RF: That man is actually quite intrusive..

S2: The story is his family put him in town and they can't afford to find professional care for him. He comes to the restaurant and the owners say they'll give him a sandwich as long as he isn't intrusive.

RF: there is an interesting moment here that I captured at the door....where he begs from a man at the door of the place.

S2: His family is from Idas Valley I think.

S5: He always goes in for a handshake...that's very sweet.

RF: What I noticed is that very few people touched her, they just look from a distance. In the Neelsie a lot more banter happened and some sat down and had a chat with her. But honestly, at site 1, the only people who bantered with her were people of colour (eg. the carguards) which I found very fascinating. The white people don't understand it, so they don't want to risk touching her.

S5: I think in terms of not touching...because you've experienced so much art on campus.. you feel like you have respect for it, so you shouldn't touch it.

S4: As a perspective from outside, which I have seen so far. The white community in RSA is a bit boundary orientated. They're more self-centred. Strong word, but yes, it's less society-focussed. You don't go out of your own space. Whereas the coloured culture... it's more about how others are doing and it's more physical...., more tactile.

S5: I think, without generalising, it has got a lot to do with your background. It's more of a social class thing. If you're from a higher social class you are having to maintain a certain standard; you see it, you observe, and walk on and don't look too taken aback.

RF: That is fascinating, in and of itself.

RF: Just to speak about observation schedules... I was able to pick up more in these than in the surveys (read out the two slides explaining observation schedules).

RF: There was a handbag and no one stole the hand bag or touched it ,even though she wasn't real. This is in contrast to a lot of financial banter which happened in Urban Interactions, in Grahamstown.

However one beggar picked up the handbag... and then took it away for ten minutes...and then brought it back.....just to get attention.

S5: Was there anything in it?

RF: Ja, there was a book on Contemporary South Africa, a half full Hazz loyalty card, she had fifty bucks in her wallet. I just thought put it there and see what happens. People apparently didn't take it because they didn't know who it belonged to.

RF: Trust was a big issue. A guy ran up to me and asked very excitedly what this was all about when I was putting her there, and then I explained it to him. Then he said "So you mean; I'm a prop and I'm

now part of this” so he felt that his trust had been broken. That is why the camera had to be hidden otherwise people would have acted out for the camera. I did get ethical clearance though.

RF: Lots of people thought it was creepy. One very interesting comment was “I don’t want to intrude on her”. Then I said “but she isn’t real... you do realise that?”.....All people in that group that I spoke to all noted that Open Stellenbosch is different to UCT for example, in that Stellenbosch likes to deal quietly with matters.

I found that interesting because, by nature, this is quiet intervention. She is quietly sitting there, quietly asking questions, and you have no obligation to answer them if you don’t want to. It’s a silent invitation, which is precisely why I want the videos to be silent, because everything is happening in your head, as you are figuring it out visually.

RF: The second site in the Neelsie. Many people took photos. Some people just started having some fun; “do you want some food?” Some people had to be coaxed to fill out the survey, whereas others just did it. Some were open and chatted; others said it seemed too similar to Open Stellenbosch. The fact that I had to explain the signifiers was a big issue for me. Some people understood that her red handbag was made in Italy, her scarf from Italy and her book on Contemporary South Africa and I was trying to depict a privileged person in terms of what she was wearing and what she was doing. The newspaper she was reading is the Fail and Guard; which is a play on the Mail and Guardian. I wanted to ride off the reputation of the newspaper as quite a high end newspaper which already deals with these kind of topics. Some people picked up on these things and some didn’t.

And now we are at the point where we can discuss it and analyse the data.

First of all do you have any questions while I hand out these survey forms?

S6: How many people actually filled out the survey?

RF: Twenty six. Initially I was a bit discouraged about that. But then I noticed that some people picked up the survey and saw the first question asking them if they’re rich, and then put the survey back, not wanting to answer it.

RF: Take a pile and pass on; have a hash-tag which is online \and then a hardcopy one which is also numbered. You should have about three. Please pass your signed anonymity participation forms.

RF and all: Take 5 mins to read and compare data sheets (3-4 sheets per person).

S4: pretty interesting answers

RF: What I’m really hoping for is each of you finding answers which interest you and then state whether you agree or disagree. Try to find opposites in your data answers. Try to keep the theoretical framework in mind. (It’s not imperative though). The framework is dialogue, moving to the internalisation phase which is making the change, also spatial theories- in terms of approaching the issue or not approaching the issue.

When you comment, please state your number when you answer.

It’s going to be quite strenuous, but we have about 25 mins to do this.

The initial idea was that everyone here was part of the intervention but then many were not able to make it. But hopefully you don’t get your own paper...

Laughter

I tippexed all the names out deliberately.

S2: I'll go first. I'm number two. I am a lecturer in the economics department and I focus primarily on poverty and inequality and am interested in education in particular. My first comment is actually on the first question...um.. and I know you specified these questions yourself. Average is not middle class, in my opinion, middle class is the top 20% of people in this country. An average person in South Africa is a very low earning individual. People generally have a skewed opinion about where they fall in the income distribution. People who are actually very rich think they are middle class and I have a huge issue with that.

S4: That is not even only a South African thing as I have met people who are millionaires, but think they don't have money. People always underrate what they have. A lot of this is due to their bad financial planning. They want to behave a step above what they earn. They live beyond their means. As a theory I can divide society in grades as actually poor, then the next category is on the poverty line, then lower to middle class, then upper middle class, then upper class, then rich, then filthy rich.

RF: Very few people clicked on upper class.

S2: Yes, which is why I find this person really enlightened as they clicked on upper class.

S3: I also have an upper class person and they nailed it.

S2: Specifically, with regards to the last question and the answer they gave; I think most people are afraid of the unknown. They are too scared to approach it. It is getting everyone's attention though. I am attracted to that answer because that is my experience of Stellenbosch as I've lived here 25 years and only recently become disgruntled with this town because I have seen no change since I was 6 years old. The only time students wanted to engage with me was at Wits even though I've taught here in Stellenbosch for 8 years now. We, as the lecturers, are like porcelain, and they are too scared to really interact.

RF: So there are walls within the culture here?

S2: Yes, so many walls. I put myself out there with my students and say "look this is me" and, in a sense, I bare myself for them. And they don't like it....people say "eeeew stop being so honest with us". It's a problem here, and the question nailed that point. They also say that most people in society, not all people, but most in society, are quite selfish.

And so, I used to think like that ,but now I've changed my mind and I realise it's not people it's just the system's fault, mainly. The system creates the thinking.

RF: That came up a lot in the survey responses. I didn't want to collate all data thematically onto one spread sheet; otherwise I would have done all the thematic threading before the focus group. That came up as a thread. Someone said "we are too far gone into the capitalistic system to unplug now".

S2: Was that an upper class person who said that?

S3: Yes, I saw that. Yes I have a middle class guy here in my data spread sheet who was just, no offence, and, excuse my language, but he was just a knob about it. He said do you want communism..? Communism is evil. How can you want that?

S4: This is survey 10 and 6; this is question number 2 about the sculpture. Yes we need to take responsibility for rich and poor. He is saying " Yes, we need to take responsibility... so I'll give you R5 or R6. But he might be doing it from pity (and that's a problem in society), but not because he was really wanting to change it.

RF: So it is just a plaster, and not real change...

S2: That's because the sentiment is driven by guilt, not by an actual willingness to change something.

S3: Do you think it applies to our generation?

S2: No, I think it applies to an older generation.

Laughter.

S4: In survey 4 he said: "No, I think people have tried quite hard to work things out and after a while you stop trying. I bet my top dollar that this person is actually a rich person and is in the top ten percent bracket of the income curve, because once you reach a certain point in income curve in terms of taxes you just..... he says "after a while we stop trying". In the third question he says we all have same financial resources. But then he also says no economic equality is possible. This person is saying we all get equal opportunities and go to school and work hard... we all have the same resources.....and is saying no one has a head start. This is how I read it; it's a bit of a socialist model. He perceives it as everyone having the same resources and opportunities. So he is actually saying: "Go to school and work hard and I'm not entitled to help you." It's not even a capitalist or socialist model; it's a market economy- about demand and supply. The perfect economy is where the government has no control. Basically demand and supply labour markets and everything. No-one is controlling everything. The perfect capital economy is where the government has no control. Then the communist system came in opposition to this idea and it said that the government has to have control.....that is where Marx and Lenin come in. This person is frustrated.. in this part where this person is saying: "Why should I be bothered about it? It's none of my business."

RF: I just wanted to ask this side...

S5: I'm number 5. This person (he or she) classified themselves as poor. But then, in the third question the person said: "no....it is far-fetched that economic equality is possible in Stellenbosch."

RF: I did get the sense when I scanned through that survey that that person didn't take the survey seriously. I considered taking it out. I could tell that the person wasn't invested. Which other ones do you have?

S5: The next person (survey 8) who said they were upper class; they said that we haven't failed because economic equality is a product of or part of the capitalistic system.

RF: It's echoing what he was just saying. Just out of interest, how many of the respondents said that it's not our fault, but it's the government fault; they have failed. Has anyone got a survey where there is no mention of the government?

S3: I don't have mention of the government at all.

S1: Can I come in? I'm number 1. I'm looking at survey 13 and a couple of questions from survey 2 and 7. This person labels himself as upper class. The first question; he said it would be a pity to take the blame for something which isn't our fault in the first place. I'm not sure what to do with this because it links to a couple of the questions in other surveys. It links to my experience of being in Stellies for 4 years now and people seem to be able to live with a lack of accountability. It was striking to me how many people said that if this has something to do with Open Stellenbosch then I don't want anything to do with it. They're saying I'd rather not do anything about it

S5: It hits a nerve because it's something they're actually really sensitive about because they get that guilt feeling because they know they come from a wealthy background... and that's not their fault....this is what we are all born into... but then you actually have responsibility.

S1: Yes, the responsibility.

RF:and that notion of responsibility of the privileged is why I've chosen the words "Fail" and "Guard"

S1: They said it was surprising to realise this person wasn't real after sitting behind her for so long.

RF: That's so funny...

Laughter.

S1: Then it was said: "Do you think this sculpture has the ability to open discussion about economic inequality?" They said: "No, I don't." To be honest I don't think people care that much. So..... come from KZN. Oh no I've just revealed where I'm from.

Laughter.

S1: One of the things I've realised since being here in Stellies is the ability to consider people invisible. I'd never experienced that before I came here. The making someone invisible is not inherent in my culture. It might be a Western Cape thing. One of the things that worries me is that you are presenting a person who is very approachable. She looks good,. She is wearing Italian clothes and is well dressed, and yet, she is completely invisible.

S4: My survey here also comments on that. It says we don't need to see things and feel responsible for things that happen. I heard a comment on radio asking why we always expect change from an institution or government. We are the ones who are empowering the government....that's what democracy is. "The government isn't doing anything," is what people always say. I say it's the governments duty to build roads, but if I am a company owner, why do I need to be told by the government how many people to employ and be told what to do. Why can't you see by yourself that you don't need to be mastered. You don't need someone coming to you with a stick, checking that you're doing something.

RF: Oh yes...I agree "mastered"

Laughter

..... (Admin discussion on time constraints)

S3: Basically from the last point you're saying that....If a democracy takes place and you're saying government for the people, by people, from the people, but you have a free market capital system...and you were to take agency away from government, and people and give it to industrial corporations and the corporations are not monitored, they will not have the decency to make changes that need to be made.

I think in my opinion we have been let down by a lot of factors. Adopting this whole western free market capital situation has not been good. I'm also going to talk about my two surveys. It's remarkable for me to look at history. I'm a born free... I think I missed it by three or four years. It is remarkable for me to look at the SACP, ANC, and Cosatu, and to look at this economy that is focussed on real estate, foreign investment, training people to be manufacturers and middle class economy. It is not only focussed on a high skills environment.

S4: When I came to SA I was interested to look at the economic factors. The growing economies of the world are in China and India. The reason why they are growing is because they not only have millionaires and trillionaires... but they also have fast middle class growth. The reason behind the growth is using limited resources and creating jobs. So there are basic jobs for middle class persons. In SA there is a huge middle class income gap. There should be simple jobs for lots of people, so that at least they get a basic job, even call centre jobs. I was also reading the Bible and looking at its philosophy and the morals behind it. What we have now is the mindset of the West. It's not what the Bible says. The Bible says to take care of your neighbour and the West says to take care of yourself.

RF: Interesting that this focus on moral motivation for sharing came up a lot in the surveys. It's not about privileged people stepping back and letting others take jobs that they can't actually do. There has to be good competition... because it's known that BEE hasn't actually worked. It's about (from a moral point of view) saying to the person sitting next to you- I'm going to teach you all the skills I know because this is for the greater good of SA as a whole. You are improving the community, but you personally may not get as much as before.

S4: I'm going to give you a figure and this is completely statistical. The reason why the white population of SA is on the decline would be because they think SA is not offering them anything anymore. So they are not seeing that the country has already offered a lot to them. They don't feel obliged to give much back to the country.

S3: Ja, mine somewhere else...

RF: Just to stop you there, I want to make sure others get a chance to speak....

S6: For me I think it was interesting the answers to the questions of whether the sculpture could open dialogue. The three people on my survey forms all said different things. Some thought it could open dialogue, some not. I wonder to myself whether, if I saw the statue, I would understand the questions in relation to it.. I wonder if for me it would open the dialogue.

RF: Some people took time to look at it, and then picked up on the signifiers and they understood, whereas others didn't. They needed help to connect the dots. Some people said to me I needed to be a bit more obvious. For example, they suggested making a justice scale. Take a big scale and place a sculpture of Zuma in the one and a pile of money in the other side... and I thought "No, then you're really stating the obvious."

S1: Yes, that's a bad idea; too obvious. I think if there is one thing that confounded people it was that there was someone sitting there, quite passively in a sense, but still exploiting their economic agency. This was someone who was asking questions silently but still at the same time comfortable to live their own life. And it's not good.. it's uncomfortable. Complacency, in a sense.

S2: I think it's interesting the point you make that they didn't understand it. In my survey it says, for example.... "Well, I don't want to genderise..."

RF: he/ she/ he she...

Laughter.

S2: the *person* said "she doesn't signify any economic inequality". And this points to people being blind about what's around them. They expect these facts to come to them. They won't go and seek it. People are blind. It signifies invisibility. They're blind to it and social inequality is invisible to them. My only knowledge of it is through my Mail and Guardian and I won't go and look for it as I don't want to be uncomfortable.

Like, I mean I can't believe they can't see that it is clearly a white woman sitting there in a clearly privileged environment....

RF: Which it actually isn't...

S2: Oh isn't it?

RF: No, I deliberately made it ambiguous.

S2: Really?

S2: Oh, I sat there and studied her for some time and looked at her facial structure and really thought she was white.

S3: Yes, especially the hair and the nose. The hair gives it away.

RF: A lot of black people wear weaves for their hair....

S1: so do white women..wigs

Laughter..

I'm glad everyone thought she was white..... interesting.

RF: Would you like to comment?

S7: Yes, I would like to, I've been waiting for a chance.

S5: ah shame....

RF: You've just got to butt in there...

S5: Well actually I just want to say... jokes..

Laughter

S7: I'm number 7. The first thing I want to say is that I want to comment on the first question and how you thought people were getting it wrong in terms of how rich they are. The community I come from...it always amazes me that there is a sense of shame in coming out of a privileged community.

S1: Can you just elaborate on this concept of economic shame.

S7: It's a community with little love, fake respect. How can you not have shame in eating Spur or throwing away food when others don't have any. It's a shame to be part of a class where you have lots of resources but only you have it. If I didn't care, I would have stopped after the first question: "How rich are you?" It's an embarrassing question. If you eat luxury food and you eat luxury stuff and don't think twice about it, then it is a problem, it's selfish or self-centred.

RF: or.....sorry to interrupt... or they are caring..... but perhaps it's used to show what they do as solutions... as a way of showing how great they are. Look at me and my great organisation that I run in the township...sometimes the motivation behind it can be a little selfish or guilt alleviation.

S1: Can I come in there...this is survey 13 and I am number 1.

S2: (whispers).. number 1

...Laughter

S1: This person is an upper class person. This person says: "There is a lot more we can do though, more developmental projects that enable people to help themselves".

Let's stop there.

This person is not claiming blame for something that isn't his or her fault in the first place (says "it would be a pity to take the blame for something that's not our fault") but they're aware of their economic advantage. Then they say "enable people to help themselves"...the testimony stops there.... and in some ways the shame and recognition of wealth also provides an area of resistance in terms of where they realise... that I actually don't know what to do.

S2: Exactly, they haven't thought long enough about it..

RF: That for me is that stage... it has been the crux of the research for me personally. Essentially, I left my job at this wealthy private school last year. I loved teaching there, and I miss it because I miss the boys. I left because I thought to myself I need to do this research properly. Obviously you can't expect one research thesis to allow you to dig into it properly. You might ask a question for your whole life and you might not get an answer, just from seeing how the boys lived at this school. It was very wealthy and nothing much changed because of the comfort and fear of the unknown..

S1: I find it interesting that you're bringing an angle to the table...you're almost putting out another paradigm which is that wealth and having wealth and economic freedom is sometimes just as dilapidating as not having it.

Not knowing what to do can make you feel just as stuck..

S7: For me it is about the heart. It is about the structure of the heart and looking at it from the micro scale. For me it starts with the heart. The world tries to change you from the outside in, but if it doesn't happen on the inside – in your heart, then it won't change. For me it starts with you.... in a sense .. its about not looking at the splinter in the other person's eye, but taking the log out of your own. Looking at hash-tag...

RF: there are two sets of surveys. The hash-tag ones are online and the numbered ones in red are hard copy.

S7: In one of the online responses; hash-tag 15 and question 2; they say "no, the government has failed" and I think that is completely wrong to say that.

S1: I also got that

S2: Me too, one of mine says that.

S7: It's about looking at your own heart. It's not enough to have all these big plans but your heart is wrong. You've got to ask.... what is your motivation?

S2: The motivation is intrinsic not extrinsic.

S7: I don't know if I can describe it as a fault in our society. But really, everyone's hearts are actually rotten.

S1: Gee that's really depressing

Laughter

S3: Sho, you start with all this motivational stuff and it's all about it coming from the heart... but then you're saying.. actually you're all rotten...

Laughter

S7: I think if you realise it , you can do something about it.

RF: That also boils down to a fair amount of humility as a person. However you choose to take action about inequality in Stellenbosch, your motivation should come from honest self-awareness and humility. Those things on the list I showed you, the things that hold people back; fear, wanting to maintain comfort... yes I actually drew up that list last year even during the time of writing up a proposal, before I even got here.. before I did the intervention. Now I've realised that all of the data is showing that: self-centredness, greed, self-preservation and maintaining standard of living.. fear of the

unknown and approaching it . I'm just realising that, as we are speaking , it is all coming out in this data.

S1: I think I'm realising that as we are talking now, as people who are seemingly fairly humane...

Laughter

We have got to ask ourselves how many people in Stellenbosch are truly self-aware. As we are talking now, it seems to boil down to an issue of morality. A type of humanism...economy almost shields itself from a humanist way of thinking.

S3: Number three speaking. I'm talking about hardcopy number 1. This person said they were middle to upper class. For the second question:" Have we failed? "Have we as relatively economically advantaged people dropped the ball on SA since 1994? And... the person answered: "Yes, I believe we have lost sight of what we are all about -care and community...we have instead started another power struggle instead of working together for communal and mutual up-liftment." In my opinion that's where the ball was dropped economically.. the struggle was a communist thing, not that there is going to be another Russia. There was a sense of community within the struggle and then we have adopted all these strange economic policies which don't quite fit communism.

S2: Its individualism.....

S3: Perhaps. Then to prove this, I see here in hash-tag 11.

Laughter...

RF: Online 11 yes?

S3: He or she says: I am middle class. Question 2 says "I do not think we have failed. Most people who are more economically advanced have worked hard to get there. Poor people generally didn't get the same opportunities or didn't work hard enough".

RF: Whoa, I didn't read that one..."poor people didn't work hard enough?"

S2: I would agree on first point, but heavily disagree on the second one.

RF: Yes, there is that article by Verashni Pillay in the Mail and Guardian, six things white people have that black people don't.. she commented...

S2: Yes...

RF: Is that a thumbs up or thumbs down?

S2: A thumbs up! I love that article about "six things that white people have that black people don't" and the comments that people made in response... I thought to myself.... I am ashamed of my kind.

S1: Some people shot it down completely.

RF: She summarised it beautifully in terms of the head start that some get.

S7: It's about the fact that people should stop thinking about what should have been done and start thinking about yourself and what you CAN do now.

S2: I'm internally embroiling slightly...

S3: This is number three again. In terms of SA, we are talking about history, culture, anthropology, not only economics. It is about identity and psychology. I have a survey here and it looks like this person is in our department.

RF: I've tippexed the names out deliberately...

S3: She was very critical of your survey by the way...

RF: No, I am grateful for that, I am interested in the criticism, because she didn't know me, or understand my context or know where I am coming from.

S3: This, for me, is a classic example of white privileged mind-set. Online survey # 4. Question 1 to start with: how wealthy are you? She clicked on "other" so forsaking the categories to start with. She answered that her father pays her rent, medical expenses and insurance. But "I have a job which helps me to make enough money to buy my own goods, pay for food etc."

S3: Then we have question 2. Have we failed? She answered this with: "By that you mean whites, being a white woman yourself.... (refer to online survey #4- speaker reads out answer in full).

I think it's important to remember there are black privileged people.

RF: Twenty years ago we could have said that privileged is white, but not now.

S3: If you're talking about ethics, you can rather be ignorant, take pity, or have empathy.

S2: I think people don't really know what empathy is. It's about taking yourself out of it completely and focussing on the other person.

RF: In terms of that I've often thought about simulation and a life swap kind of intervention that could take place, but I've never done it...

S1: that's why I like the figure that you've put up there. She is completely neutral. She doesn't exist there. She represents the apparel of someone who is economically advantaged but she isn't actually.... But where I will come down on you like a ton of bricks is that I have some serious ethical issues with the 'life swap' and simulation type of intervention that you've mentioned as if you swap lives with someone then you get to go back to your life, but the other person doesn't...

RF: I see...

S4: That is a nice prelude to this survey question 4. Just to go back to the survey. She answers by saying that "you've placed the intervention....a pretentious term, at a high end coffee shop frequented by the richest of Stellenbosch kids. This entire city is a playground for wine-farmer kids and international students. Place it in a poor area and that would be a real intervention."

S2: They won't...

S3:(keeps reading from survey) "Encourage others to see the work. Personally, placing it at Hazz is elitist and you're answering your own question by behaving like that".

S2: She didn't get it...

Laughter

S3: I'm enjoying this one

RF: You're really enjoying that one.

RF: I'm not trying to stop you, but we have gone half an hour over time. If you're enjoying it, keep going, but I also want to respect peoples' time.

S3: I think this survey assumes that township communities are like parasites... why can art not be confrontational in more elitist privileged areas where its' needed most?

S2: Its' comfort ...fear...

Laughter

S1: Don't play with my comfort... we want to feel warm and fuzzy and good about life...

Laughter

RF: The irony is that comfort does one no favours usually...

S3: Art isn't the highest priority in poorer areas... I'm an oddity in my family; I should probably be studying engineering, so I can make money. There's also an undertone in this survey that the 'savage' needs to be educated through art in that way and brought into the privileged cultural dialogue of the elite... but not the other way around, i.e. that the art can rehabilitate the elite.

S2: But those who actually have on paper a greater cultural facility to understand its importance and its relevance...

S1: Cultural capital

S2: I've realised recently that you do have to put it in their faces.....it's a small percentage of privileged people who come and look for this kind of conversation.

S5: And then as soon as Open Stellenbosch, for example, comes into the picture, then people have a big issue... because now they're being confronted and then they just find and nitpick problems...

S3: I'm thinking you should ask Open Stellenbosch to fill out your questionnaire.

RF: oh, that's interesting

S3: Get them to answer this questionnaire....I think what you'll find is a lot of black privilege... I've been in those circles and... mm....sho....I've got too many landmines to navigate.

S5: Just in terms of that.... I went to a high school which was upper class and I was seeing the beneficiaries of BEE. It is so fascinating to me how they lose contact with their roots, and lose contact with benefiting society and I think that should be everyone helping society and not just some... this mind-set isn't racial... its class.

S2: Its very interesting....I don't know if you've seen the Ruth First memorial. Did you read his article? I really liked Chibumanzi's point about the coconut; and black privilege being so close to white privilege that the minute you are close to white privilege that's when racial issues come out. If you're a poor black individual you're not going to be invited into a space where you get first-hand experience and information about how white people feel about black people. You're getting really good information there....

S3: Privilege doesn't come from a set identity either. It's about access. I went to a good school, so I learned to speak English in a dialect which was more acceptable and pretend to hold myself well, then I could get a job, and it's part of my identity.

S2: Pretend to hold yourself well; wear a tie...

Laughter

RF: At the school I taught at it was like that. It was difficult for the black students. Just because they had the money doesn't mean their experience of getting an education there was easy in that culture...

S2: The psychology there is extreme in that you have to assimilate in a way in which no one else has to. White privilege; you don't have to assimilate, there you're just normal.

S3: Actually this intrigues me a lot; in SA we are faced with a constitution which emphasises multiculturalism and we have this mandate that is so open-ended. You find intense tensions between traditional African ideals and Western ideals, and what it means to be Muslim etc. I do feel that a large section of white privilege has not yet had to assimilate, but I do think it's coming.

S2: I hope it is.

S1: One of the things that gets to me about how people talk about where SA society is going at the moment... may as well mention it. The movie that was published recently, *Luister*, is telling peoples' stories, which are not necessarily my story, but we know those stories are all true. The importance of some touch points of your sculpture goes back to performance pieces like Maria Abramovich, *The Artist is Present*, when she sits there in the gallery and people have the opportunity to look at her and come and sit with her. They are confronted with the observation; and by seeing on an individual level. Not many people have that opportunity to look into the mirror every-day and say "who the hell am I"?

RF: Oh, I see, it's a mirror.

S2: Well it takes a lot of courage to do that and I don't think we have strong enough ego to do that.

S1: We are not cultured enough to do it.

S2: We are immediately defensive as soon as we have to face ourselves. I think a lot of South Africans are cornered mentally so we are constantly in this fight or flight, like an animal in the corner.

S1: But surely, with a sense of empathy, this could be different. I have this mandate that whoever you are in the world, you need to spend a year in a place where you feel different. Throw yourself in the deep end and be different.

S3: You sound like a global citizen.

S1: I am a global citizen, yes. I believe in global citizenship.

RF: The mirror aspect is very interesting. The girl in the video was showing how freaked out she was.

S1: Yes, she was looking at the clothes first before she realised she wasn't real.

RF: Was she looking at her clothes?

S1: Yes, she was. She was questioning: "If she is real and "me", and then,"No, hang on, it's not me..!"

Laughter.

RF: Just to say "thank you"..... please provide your email addresses. If you're interested, my work will be part of an exhibition called "Place" at the Gus gallery. It's in a formal gallery space, which kind of defeats the object, as this work belongs on the street, but come along anyway!

Appendix D2: Data 4: Focus group listener guide**Listener guide: focus group of *Fail and Guard***

Original audio: 01: 39mins.

Edited audio for exhibition: 25mins, 07 seconds

Summarised points of interest: listener guide to original full length audio 01.39mins (un-edited)		
	Aspect/ thematic part of focus group	Verbatim quote
07.43	Explanation of Participatory Action Research	"PAR is usually directly interested in a social problem".
08.33	Determining whether this mode of research (PAR) and Arts Based research is able to open discussion on economic inequality/ legitimate mode.	"Is this research legitimate?"
09.38	Explaining Fail and Guard intervention and why the newspaper was used	"Fail and Guard asks questions instead of giving answers"
10.25	Explanation of first and second site and why they were chosen.	
11.42	Comment on website blog entries	I love the anecdote.; let's not talk about serious things while having coffee
12.30	Explanation of why website and blog-type entries were used.	"She had to attend a meeting". "She decided to have lunch at the Neelsie. Tracking what a persons' life in Stellies is like" -13.27.
13.37	Commentary/ observation about negative attitude towards Open Stellenbosch.	"If this has anything to do with Open Stellenbosch, I am not going to take part".
13.57	Commentary on trend of people at Site 1 not wanting to participate too enthusiastically.	"People don't want to look stupid around here; no-one is going to touch her because they don't want to look dumb"
14.50	Outline of theoretical perspectives/ lit review: Henri Lefebvre	"Production of social space"
15.25	Observation of unwillingness to engage with the questions on survey.	"Some people picked up the survey paper, and saw it said 'how rich are you?', and then put it down"
16.06	Explanation of PAR's ability to arouse curiosity and make social commentary.	It is about arousing curiosity – 16.22 (and it's optional).
16.34	Outline of theoretical perspective: Explanation of Jackson Hardiman's theory of Social Identity – stages of identity formation.	"say you're naïve... 13 years old and have been brought up in Stellenbosch... do I accept this... do I resist this? – 17.19
22.19	Comment on man in video who is a beggar at Site 1	"Give him a sandwich...I think he is from Idas Valley"
23.03	Commentary on white vs black reactions (generalised comment)	"Very few people touched her....just looked.... In the Neelsie, people bantered..at Hazz only black people played around her.
25.40	Commentary on wealthy person's pressure to maintain a standard of living	"If you're from a wealthy background..."
27.33	Commentary on participants lack of trust, and questioning what the intervention is. Lack of understanding as to what it is and therefore	"So you mean I'm a prop and I'm now part of this.."

	trepidation about participating	
28.04	Commentary on informal interview with a man in site 1 and how he didn't want to intrude owing to conservative Afrikaans culture.	"..but I don't want to intrude.."
28.30	Commentary on comparison between Open Stellenbosch and activism at UCT (Rhodes must fall). Stellenbosch tends to be quieter.	"Dealing quietly with matters....silent invitation up until 28.50.
29.30	Commentary on not all participants understanding the signifiers (hand bag from Italy, book on contemporary South Africa, whether she readily represents a privileged person or not).	"I had to explain the signifiers...up until.. 30.05
37.08	Speaker two explaining who she is- lecturer in Economics.	until 38.01
38.12	Commentary on the relativity of the concept of being poor or middle class.	"I met people who are millionaires who think they're poor..." until 38.35
39. 15		"They live beyond their means"
39.55		"I have an upper class person and their answer is enlightened".
40.30	Speaker two explains her experience of living in Stellenbosch since she was 6 years old.	"I think most people are scared of the unknown"...until 41.15
45.15	Commentary on apathy towards trying to change - get tired of trying to make changes.	"people have tried hard...rich taxed too much..." until 46.30
50. 40	Commentary on awareness of responsibility, yet awareness of the fact that apartheid was not the fault of the current generation. Commentary on pretending poverty doesn't exist- invisibility.	"It would be a pity if we took the blame for something that is not our fault.. we are making people invisible" until 53.44
01.04.47	Commentary on the white person's perception of RSA having nothing to offer them.	"country not offering them anything, so they leave"
01.02.27	Commentary on the relevance of the sculpture to the topic	"the one that thought the sculpture was interesting said it couldn't open a dialogue ...what does the statue have to do with it?"
01.03.45	Comment on mode of activism- silent invitation which invites those who will step out of their comfort zone and frame of reference as opposed to forced involvement.	"The one thing that confounded people is someone sitting there passively... passive invitation.... "She doesn't symbolise any inequality of economy.. people are blind and don't take themselves out of their comfort zone.. until 05.50
01.06.15	Commentary on the notion of shame	"no matter where you go you are part of upper class"...until 07.48.
01.09.30	Commentary on the feeling of being stuck as a privileged person	"it would be a pity... there is a lot more we can do... 01.10.09... "I don't know what to do".
01.11.04		"You're giving it another paradigm....just as dilapidating

		as not having” until 11.46 (just as stuck)
01. 13.4 0	Commentary on heart motivation behind economic development initiatives.	“It doesn’t help to take part in big plans but your heart is wrong... until 14.32.
01. 15.1 0	Commentary on self-awareness as a privileged person.	“A fair amount of humility as a person... your motivation should come from honest-self-evaluation”.. until 15.40.
01.15.57		“fear.... self-preservation... etc until 16.13
		“how many Stellenbosch locals are truly self- aware ?”until 17.10
01.18.38	Commentary on privileged persons gaining a head start.	“I don’t think we have failed... poor people didn’t get the same opportunities and didn’t work hard enough...” Verashni Pillays article in M&G until 19.31.
01. 22.2 7	Commentary on privilege and whether it means ‘white’.	“by that you mean whites.. being a white woman yourself... until... that’s white privilege like no other in this country”.
01. 23.3 6	Commentary on the deliberate ambiguity of the sculpture (race).	“the sculpture is ambiguous.. everyone thinks she is white but she isn’t”
01.24.22		“trend of being a white apologist...”
01.25.36		“you’ve placed the intervention at a high end coffee shop... until 27.34
01.28.17	Commentary on art intervention in a rich area instead of poor area.	“Why can’t art be in rich areas.. don’t mess with their comfort...until 29.45 (you do have to put it in their space).
01.31.25	Commentary on economic discrepancies being about class as opposed to race as it is 21 years after apartheid. Commentary on BEE.	“seeing beneficiaries of BEE” and how some don’t give back at all... 32.13
	Access and privilege.	“black privilege is too close to white privilege... it is about access
01.35.10	Comment of mentally defensive South Africans. Comment on fight or flight(confront issue or slink back). Comment on arts ability to mirror selves.	“Video Luister... the importance of your sculpture.. confronted by seeing..”

Appendix D3: Data 4: focus group slides

Fail and Guard

FAIL AND GUARD

A public art inquiry into the underlying attitudes towards economic inequality in Stellenbosch.

Ms Heidi Liesl Saltzweil
MVA Arts Education
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Research question

Statement of Research Problem:

Economic inequality in South Africa may be observed on a daily basis. The effects of it may be seen in unequal educational opportunities, difference in living conditions, discrepancies in job opportunities and so forth. Stellenbosch, the site of the public art research inquiry, is an area with a particularly high rate of economic inequality.

Research Question: To what extent can a public art intervention open discussion on economic inequality in Stellenbosch ?

Fail and Guard

Why participatory action research?

Many inquirers – gather- apply a theoretical framework

I am an artist, a teacher, a writer, and a researcher (a/r/tographer), not an economist.

Theoretical triangulation

Participatory action research (PAR) is an approach to research in communities that emphasizes participation and action. It seeks to understand the world by trying to change it, collaboratively and following reflection. PAR emphasizes collective inquiry and experimentation grounded in experience and social history (Reason and Bradbury, 2008).

Co-researchers

Khan asserts that PAR primary concern is that of change (Khan, 2013: 165); change that is brought about through action that is shared, therefore involving participation. *Fail and Guard* is a public art inquiry that is employing a PAR method that is directly interested in a social problem; inequality in Stellenbosch.

Fail and Guard

Discussion

- 1. Each participant: What are **your** answers to the survey questions? (ie- explain your vantage point to the group)
- 2. Choose **survey responses** (one online, one hardcopy perhaps) and comment on whether you agree with their point of view from the perspective of your field. Quantify.
- 3. Discuss through **lens of theoretical framework, (please also speak from theoretical framework of your field or worldview)** and cross referencing to observation schedules. Observation schedules on screen.

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Wednesday 5th August: The sculpture/ person made a decision to have lunch at the student centre of the university today. Many students took time to examine her and tried to find out her name. Students of Stellenbosch University filled out the survey forms. The survey consisted of the same questions that appear in the newspaper.

Fail and Guard

Example of Theory in action- how is this a dialogic learning moment?

- Dialogic learning: theory of dialogic action (Freire, 1970), the dialogic inquiry approach (Wells, 1999), the theory of communicative action (Habermas, 1984), the notion of dialogic imagination (Bakhtin, 1981) and the dialogical self (Soler, 2004).
- Paulo Freire (1970) states that human nature is dialogic, and believes that communication has a leading role in our life. We are continuously in dialogue with others, and it is in that process that we create and recreate ourselves.
- Freire states that dialogue is a claim in favor of the democratic choice of educators.
- Educators, in order to promote free and critical learning should create the conditions for dialogue that encourages the epistemological **curiosity** of the learner. The goal of the dialogic action is always to **reveal the truth interacting with others and the world.**
- Freire's dialogical action theory distinguishes between dialogical actions, the ones that **promote understanding, cultural creation, and liberation**; and non-dialogic actions, which deny dialogue, distort communication, and reproduce power.

Appendix D4: Data 4.3: Focus group confidentiality agreement

	STELLENBOSCH UNIVERSITY
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FOCUS GROUP INFORMATION FOR VOLUNTARY PARTICIPANTS

TITLE OF THE RESEARCH PROJECT: *Fail and Guard: Interactive public art enquiry into the underlying perceptions of the socio-economic fabric of Stellenbosch.*

RESEARCHERS NAME(S): Heidi Salzwedel

ADDRESS: 15 Gooseberry Road, Welgevonden

CONTACT DETAILS: 0825784484, heidi.liesl.salz@gmail.com

What is PARTICIPATORY ACTION RESEARCH?

Participatory action research (PAR) is an approach to research in communities that emphasizes participation and action. It seeks to understand the world by trying to change it, collaboratively and following reflection. PAR emphasizes collective inquiry and experimentation grounded in experience and social history. There is a research facilitator and co-researchers are involved in the process.

What is this research project all about? This research investigation aims to use public art as a catalyst, which invites social response, and the topic which requires response or participation, is economic inequality in Stellenbosch.

What topics will be covered in the focus group specifically? Systematically work through the collated data from the 4 questions in the online survey: See www.failandguard.simplesite.com

Why have I been invited to/ volunteered to take part in this research project?

You are a resident of Stellenbosch and the topics to be discussed may be of relevance to you. Or/ and

You took part in the public art inquiry that took place and the focus group serves as a follow up event.

What is the format of the Participatory Action Research process and what are the details of the focus group?

The research project firstly, intends to do a public art intervention, which will act as a catalyst for opening discussion about certain topics that may potentially be difficult to speak about in contemporary South Africa. The aim of this activity is to allow a forum for certain issues to be spoken about in a professional, yet strictly confidential manner. The focus group session will be one hour in length.

Signing for consent, confidentiality and anonymity:

The participant may choose whether he/she would like to remain confidential. The focus group will be recorded.

Please tick the relevant block:

I would like to remain *anonymous*; all information and discussion that I have contributed must be kept confidential.

☐

I give the research facilitator full consent to quote information that I have said in the research thesis, as well as other publications.


☐

I would like to remain *anonymous*; all information and discussion that I have contributed must be kept confidential.

☒

I give the research facilitator full consent to quote information that I have said in the research thesis, as well as other publications.

☐



Signature of participant



Date

Appendix E: Personal interview with Rike Sitas. 8 April 2015. University of Cape Town.

The following is the outcome of an informal interview. The points are not verbatim quotes from the interview, but pointers from the discussion threaded together:

Rike: A Dutch group; “Play the City”, came into the city (Cape Town) with a sexy concept that entices but didn’t necessarily make any changes.

Interviewer: Commented on her paper on “Democratic renovations and affective political imaginaries”. This was participatory democracy (not necessarily involving artists). It sometimes tends to be lip service though.

Interviewer: Affective imaginaries- what is this?

Rike: this is my take on the fact that art can articulate politics in a new way- to try to negate individualism (individualism is an issue).

Rike: Post-Modernism has had a somewhat negative effect on knowledge and change as it has become popular to take no stand and take no responsibility for the stand. Leave it open ended instead of pose a solution and be critiqued. Less-solutions are a common problem. People are scared of owning a proposed solution.

Rike: Public art as a contested term: public art and commercial art are different. Commercial art is to do with the white cube space- it reinforces the Western art ego. It reinforces capitalism. Public art should be art in the interest of the public (but sometimes it is just art in public). That’s why “relational aesthetics” have come into it and “new genre public art” has also come into it.

Rike: Also, there is art and prejudice; have to acknowledge we are all prejudice. We all have our bias.

Interviewer: Comment on privilege, art and access.

Rike: Privilege: The reality is that crime is still really low in ‘white’ neighbourhoods. Privilege is real. Remember to relate your theory to your practice. Eg. How is this practical moment a dialogical moment or a pedagogical moment (Freire)? What are the core issues that you are trying to open?

Interviewer: I am aware of the fact that I am affording only a few privileged white South Africans the opportunity to consider the chasm between internalization and redefinition/ ie comfort. I am aware that more can come out of this research depending on how it’s used and when, but I’m still a privileged person doing the research

Rike: I don’t think any project can change policy. Policy change and projects are not directly linked. (eg.but Rike invited to a policy talk and gave her say....these are indirect ways).

Rike: Do you need a sculpture? Avoid making a fetish out of the object. See if you need it. Try something- if it doesn’t work- try again.

Interviewer: Discussing participation. Not all projects need to have participation. Ie why are we so obsessed with participation?

Also discussed: “Releasing the Imagination”- Greene, Bel Hooks- transgression tactic- transformation in classroom, Wellington- passes to get into neighbourhood- unconstitutional.